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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

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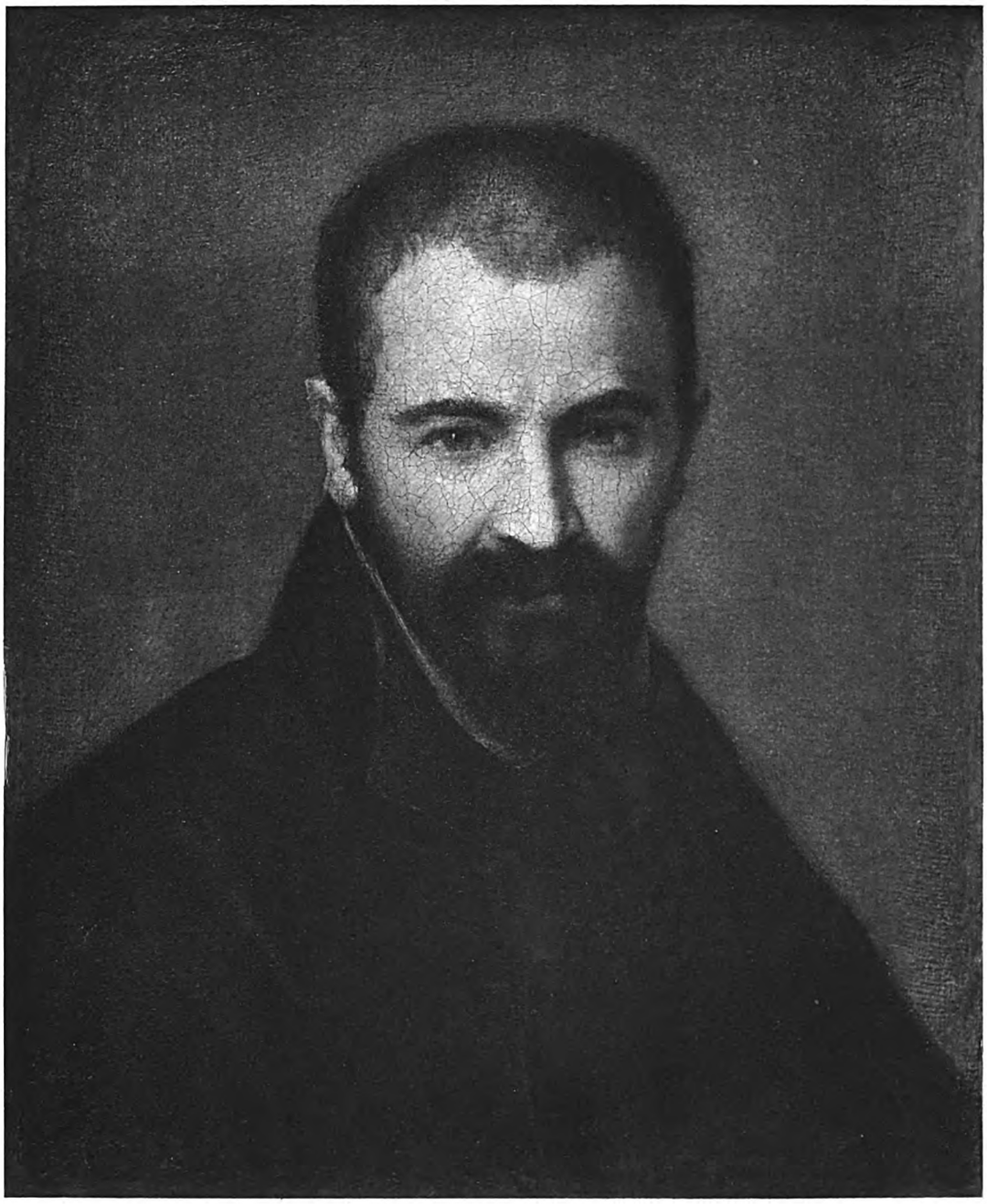

Self-Portrait by Correggio

Canvas 54 cm. by 43.8 cm. (Lord Lee of Fareham)

Emery Walker ph. sc.

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A CORREGGIO PROBLEM

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[illegible] problem. No [illegible] evidence as to [illegible] ance [illegible] the picture [illegible] Lord Leo's collection [illegible] of the common [illegible] of the picture [illegible] his discrimination. We [illegible] the picture with nothing to [illegible] tunately it has its own very special [illegible] The firm construction of this head, which underlies a surface modelling of extraordinary sobriety and sensitiveness, is the work [illegible] ordinary painter. The chiaroscuro, with [illegible] peculiar luminosity and transparency within the shadow, and the seductive charm of the colour in which extreme sobriety and reticence—a predominant warm, silvery grey—reveal a peculiarly delicate voluptuousness. All these qualities remind us emphatically of the works of Correggio, and the more one looks at it the more impossible it is—I speak of my own experience—not to feel that we are in the presence of that master.

But to claim a portrait to be by Corre[illegible] is doubtless a daring adventure in art criticism, since no portrait has hitherto made good such a claim; nor have we, I think, any mention of one in early records, though various pictures have from time to time been labelled as portraits of his wife and himself by his own hand.

Fortunately we can rely on something more easily demonstrable in reproduction than those general aesthetic evaluations which I have given above. In those parts of the picture where there is impasto, the surface is covered with an even network of very sharp, clear, black [illegible]. The larger cracks outline fairly large islands of approximately equal areas, which are again divided up by a system of [illegible]. Now the blackness and sharpness of the [illegible] and the kind of network they make, are curiously characteristic of the surface [illegible] of Correggio's pictures. For [illegible] detail photographs of [illegible] and a part of [illegible] *Ganymede* [illegible] [illegible] have [illegible] artists have [illegible] [illegible] The [illegible] texture [illegible] [illegible] entirely, [illegible] marvellous, [illegible] to say that [illegible] to gesso ground, [illegible] *[illegible]* inclines [illegible] have used a [illegible] dark-coloured [illegible] as the [illegible] [illegible] drawing.

I must [illegible] Italian art [illegible] demolish [illegible] theory that [illegible] that [illegible] Correggio. And now, [illegible] this thesis is [illegible] of even [illegible]

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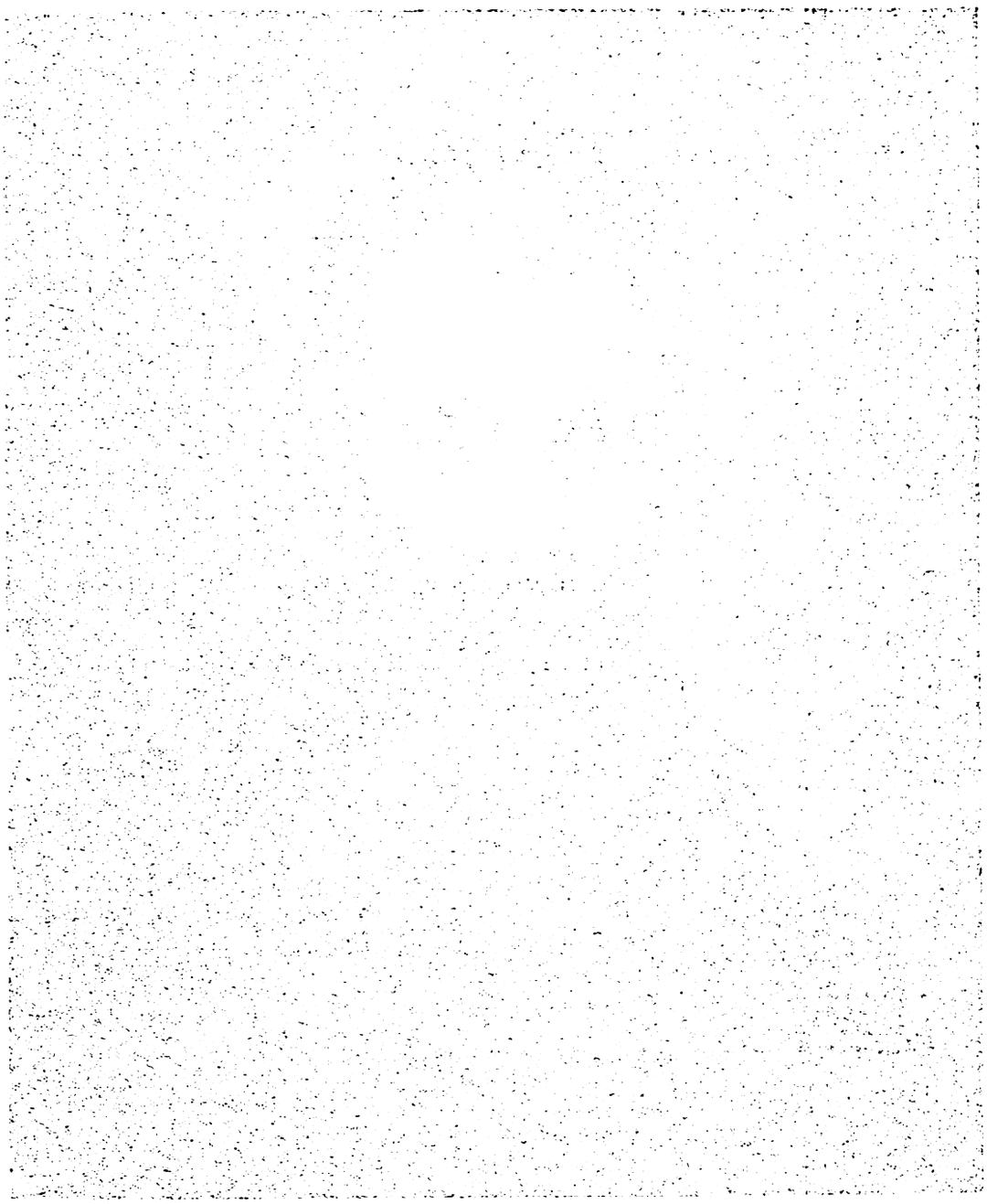

Self Portrait by Perugio

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A CORREGGIO PROBLEM

BY ROGER FRY

THE small portrait in the collection of Lord Lee of Fareham, which we reproduce on our Frontispiece by his kind permission, presents the amateur of Italian art with a pretty problem. No external evidence as to provenance is there to help us, the picture comes into Lord Lee's collection without history, fished out of the common pool of the picture market by his discrimination. We are face to face with the picture with nothing to guide us. But fortunately it has its own very special eloquence. The firm construction of this head, which underlies a surface modelling of extraordinary subtlety and sensitiveness, is the work of no ordinary painter. The chiaroscuro, with a peculiar luminosity and transparency within the shadow, and the seductive charm of the colour, in which extreme sobriety and reticence—a predominant warm, silvery grey—reveal a peculiarly delicate voluptuousness. All these qualities remind us emphatically of the works of Correggio, and the more one looks at it the more impossible it is—I speak of my own experience—not to feel that we are in the presence of that master.

But to claim a portrait to be by Correggio is doubtless a daring adventure in art criticism, since no portrait has hitherto made good such a claim; nor have we, I think, any mention of one in early records, though various pictures have from time to time been labelled as portraits of his wife and himself by his own hand.

Fortunately we can rely on something more easily demonstrable in reproduction than those general æsthetic evaluations which I have given above. In those parts of the picture where there is impasto, the surface is covered with an even network of very sharp, clear, black *craquelures*. The larger cracks outline fairly large islands of approximately equal areas, which are again divided up by a system of smaller cracks. Now the blackness and sharpness of the cracks, and the kind of network they make, are curiously characteristic of the surface of many of Correggio's pictures. For purposes of comparison, detail photographs of Lord Lee's portrait and a part of a figure from the Vienna *Ganymede* are reproduced on PLATE II, A and B. Some personal peculiarities of technique must, under the action of time, have led to this appearance; and indeed artists have frequently felt a strong curiosity about Correggio's technique. The minds of inferior painters, rightly dissatisfied with the texture of their own pictures, are frequently obsessed by the belief that some special secret underlies the method of the masters they admire, and it is no wonder that Correggio's marvellously fused and yet perfectly frank and expressive handling should have been the object of such speculative inquiries.

Ricci[1] says: "The sparkling effect of his [Correggio's] lights gave rise to all sorts of odd suspicions among the turbid colourists of the *baroque* period, as to the supposed preparation of panels on which he painted. A variety of legends bearing on his technical methods were current in the eighteenth century. Richardson, among others, declared that Correggio painted on a gold ground, and an artist admitted to Lanzi that he believed 'Correggio habitually exposed his pictures to the heat of the fire, or to the sun, in order to blend his colours well together and diffuse them equally, which process had given them the appearance of having been melted together, rather than laid on with the brush.'"

Nothing less than such wild speculations appeared able to account for the magic of Correggio's handling; but the mystery lay entirely, one need not doubt, in Correggio's marvellous, nervous organization. Ricci goes on to say that Correggio used the ordinary white gesso ground, but the peculiar blackness of his *craquelure* inclines me to think that at times he must have used a very dark underpainting or even a dark-coloured ground; but this is a mere supposition, as the use of dark grounds was certainly unusual until much later, and the dark cracks may be due to other causes.

The important point here is the fact that Lord Lee's head certainly has, to my eye, the peculiar beauty of Correggio's quality of paint, in which the perfect fusion of the tones, the unanalysable subtlety of the sequences, does not result in an inexpressive "licked" surface, but retains all the rapid incisiveness and suavity of his drawing.

I must now leave it to other amateurs of Italian art to substantiate or demolish the theory that this is no less than that hitherto unknown marvel—a portrait by Correggio. And now, supposing for the moment that this thesis is granted, I intend to leave the paths of even approximately scientific demonstration and let myself go into pure speculation, guided only by the vague intuitions to which the contemplation of this haunting vision gives rise. I give the reader fair warning that all that I am

[1] "Antonio Allegri da Correggio," by Corrado Ricci. (Heinemann, 1896.)

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going to say is based on data which are deeply compromised by their subjective nature. What I suggest is that the portrait is of Correggio himself.

My reasons, if such surmises may be called reasons, are, first, the impression I get that the regard of these eyes has the intensity and concentration that the painter bends on his own image in the glass; and, secondly, that my reading of the physiognomy harmonizes with the vague image which I build up from the very little that is known of Correggio's personality. I should say then that what this picture presents to us is the face of a man of almost excessive sensitiveness and delicacy of feeling; one in whom these qualities would produce timidity and a shy, retiring disposition; one who would shun the struggle of competitive life. And these qualities would appear to have led also to a kind of gentle and tender melancholy as the prevailing mood. And yet withal there is intensity of inner life and fine intelligence.

I believe most people would agree in some such vague outline of the character which we read from these lineaments. And, if so, it agrees rather curiously with what we know of Correggio. He belonged to a middle-class provincial family, and had a good education in letters and philosophy. He lived an extremely regulated bourgeois life and never quitted his native province. Unlike almost every other considerable painter of the time, he never went to Rome to try his fortunes in competition for Papal patronage. Vasari already complains of the extreme difficulty that he encountered in finding out anything about him, and all that subsequent research has discovered merely confirms the notion of his shrinking, modest, gentle character. Vasari says:—

> He was of very timid disposition, and exerted himself to excess in the practice of his art for the sake of his family, who were a great care to him; and although by nature good and well-disposed, he nevertheless grieved more than was reasonable under the burden of those passions which are common to all men. He was very melancholic in the exercise of his art, and felt its fatigues greatly.

Elsewhere he says:

> And indeed he had no conceit of himself nor did he persuade himself that in his art—knowing as he did the difficulty of it—he could attain to that perfection which he would have wished; he was contented with little, and lived a good Christian.

In yet another passage he adds:

> Antonio, weighed down by the cares of his family, sought constantly to save money, whereby he became exceedingly miserly.

He then goes on to relate a story, which has been amply disproved by subsequent documentary research, of his having died from exposure to the sun in walking with a large sum of money on a hot day from Parma to Correggio. Documents also throw doubt on the extreme miserliness alleged. Corrado Ricci says:

> That he was miserly we do not believe. An amicable arrangement, due to his initiative, brought a litigation over a disputed inheritance to an end. We can well believe, on the other hand, that he was careful and saving. It may be that a presentiment of his own early death, a desire to leave his family provided for . . . no less than the disposition inherited from frugal and laborious parents, induced a sense of wise economy. This disposition, misinterpreted or exaggerated by some, caused him to be considered miserly, a trait the more likely to excite remark in his case, because of the absurd theory which obtains among the herd, that an artist must of necessity be eccentric, unmethodical, extravagant and fantastic.

A further confirmation of the general impression of Correggio's personality which these data afford is the fact that when, in 1521, he was engaged in painting the cupola of San Giovanni Evangelista at Parma, he obtained a diploma of "affiliation to, and spiritual communion with the brotherhood as a confrata."[2]

One can well believe that this sensitive creature would have had little temptation to try his fortunes in Rome, where he was liable to be crushed by a savage comment from Michelangelo, or stabbed one night by Benvenuto Cellini.

Some critics have refused to credit Vasari's picture of Correggio's character, alleging that the painter of images which breathe a spirit of such serene and voluptuous delight, could not have been melancholy. Such a notion is not borne out by what we know of the relation of the artist as man with the artist as creator. It seems to me highly probable that the melancholy, timid and pious character Vasari gives, was exactly the kind, given his innate genius, to realize in painting imaginative moods that were in many ways complementary to his own. One could not doubt that the sensuality of Rubens's or Titian's works had a physical counterpart in their temperament, but the sensuality of Correggio, though its pictorial expression goes to the furthest limits, is all of the spirit and the imagination, and might well find no expression in his personal life.

I have thus tried to put side by side the impressions gained from the features of Lord Lee's portrait and the impressions gained from what we know of Correggio. I find, for myself, the correspondence curiously exact, but I repeat again that it has no sort of objective validity. If

[2] Corrado Ricci, "Antonio Allegri da Correggio."

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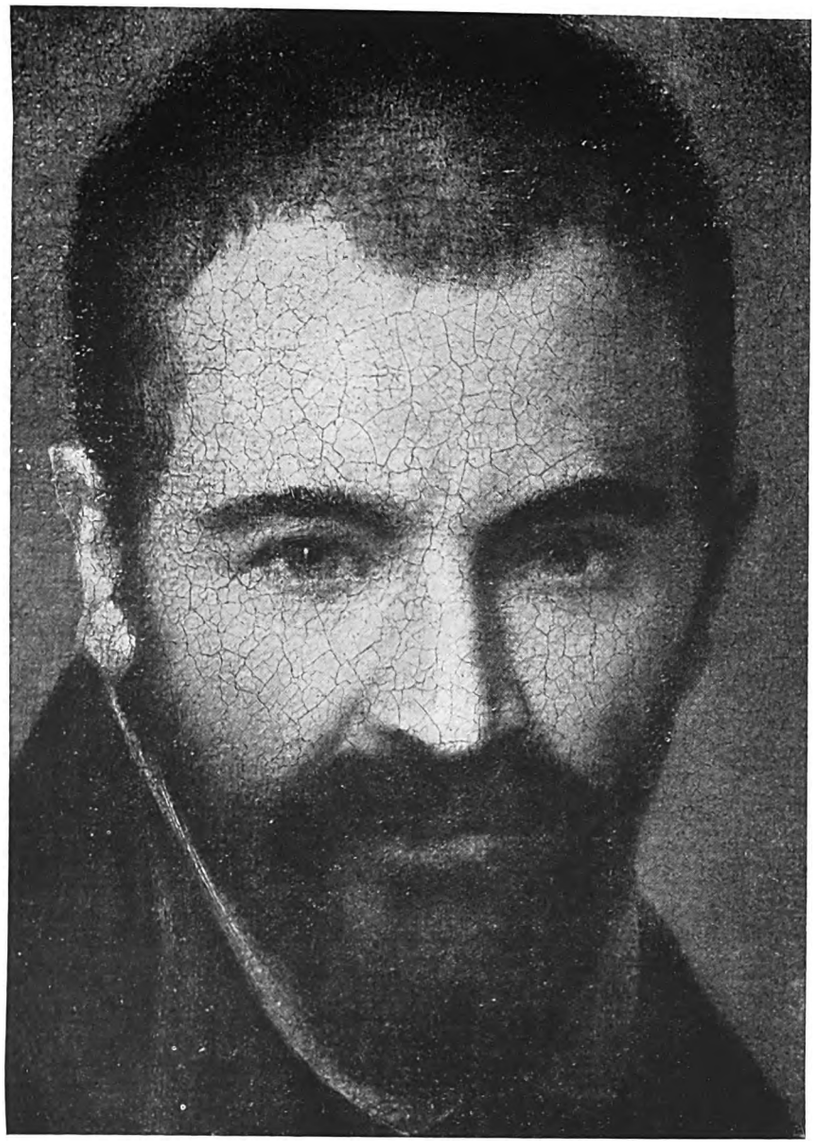

A—Detail of the picture reproduced on the Frontispiece, showing the cracks on the pigment

B—Detail of Correggio's *Ganymede,* showing the cracks on the pigment (Staatliche Museen, Vienna)

Plate II. A Correggio Problem

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anyone likes to indulge in the dream that these are Correggio's features, I have given him a plausible excuse for doing so.

It must be added, in order to be honest, that Vasari says:

> I have been at great pains to procure his [Correggio's] portrait; and I have not been able to find why he did not do his own portrait, why he never was portrayed by others, nor why he lived in so retired a fashion.

This, of course, does not prove that no portrait existed, but simply that one was never known of. If Correggio ever did paint his own portrait, we may be sure the picture would have been regarded as of interest only to his intimate circle. And, on the other hand, if we do grant that the handling and quality of this picture compel us to ascribe it to Correggio, the fact that he was never known to paint portraits would greatly increase the probability that the one exception would be a portrait of his own features.

[As we go to press with the above article, Mr. Fry informs us that he finds that Sr. Adolfo Venturi published the portrait some time ago in "L'Arte," confidently ascribing it to Correggio. Our contributor expresses his satisfaction in finding that he "is only supporting so great an authority in making this bold claim."—EDITOR].

RECENT ACQUISITIONS BY THE MAURITSHUIS

BY W. MARTIN

IN 1913 the Royal Picture Gallery in the Mauritshuis, The Hague, had the good fortune to acquire at the Steengracht sale, at Paris, five first-rate pictures. These were the large and otherwise important canvas by Jan Steen, *The Young do as the Old did;* the *Grey Boy,* by Backer; the silvery *Landscape with Mills,* by Hobbema; the *Mother and Child,* by Terborch; and the *Peasant with a Pig,* by A. van Ostade. With such a start the Direction of the Gallery felt confident enough to go ahead with a scheme of reorganization of the Mauritshuis. This meant removing most of the second-rate works, as well as large canvases by academical painters of the Haarlem School (Cornelis van Haerlem and Goltzius). These latter pictures have in fact been lent to the Haarlem Museum. This policy made it possible to find room for the new acquisitions mentioned above, as well as for certain pictures of later date, such as the little *Winter Scene,* by Aert van der Neer, from the de Ridder collection, and the *Man with the Samson Medal,* by a Bruges master working in 1510, from the Nardus collection.

In response to the invitation of the Editor, I have pleasure in introducing to the notice of readers of THE BURLINGTON MAGAZINE two newly purchased masterpieces.

First there is Isaac van Ostade's *Rest near the Inn* [PLATE I], which was acquired from Madame Kleykamp, of The Hague, and came from the heirs of the late Alfred de Rothschild, of Halton Manor, who also owned a companion picture, sold to an American collector. The picture is mentioned in Smith's "Catalogue Raisonné" (V. Suppl., 3), and has a long pedigree, going back to 1772. We can trace its movements since then to the Randon de Boisset and to several other French collections. In 1837 it was sold by the trustees of one of these, the collection of La Duchesse de Berri, to Prince Demidoff of San Donato. At the Demidoff sale it was purchased by Lord Ashburton, who disposed of it to the late Alfred de Rothschild.

As will be realized through the photograph, this work is one of the very finest masterpieces by Isaac van Ostade, who, it will be remembered, died when only twenty-eight years old. It was painted when he was twenty-four, and constitutes one more proof of his admirable skill and of his refined taste as expressed in the peculiar freshness of colouring, a certain silvery quality of tone, and in the admirable rendering of a really Dutch atmospheric effect. It should be added that the picture is in the best imaginable state of preservation.

The other picture reproduced [PLATE II] is a portrait by Rembrandt's famous pupil, Ferdinand Bol. It is fully signed and dated 1652. It shows a young man with large, dreamy, dark eyes and curly, brown hair. He is richly dressed in a black, gold-embroidered coat with white collar and cuffs. The picture has a wonderful golden-brown tone, and still, so far as colouring is concerned, bears a great resemblance to Rembrandt. This is particularly obvious in the brushwork of the gold embroidery and in the chiaroscuro. Bol's deep understanding of Rembrandt is splendidly represented by the broad yet subtle effect of the lighting and the peculiar choice of browns and greys. Yet underlying all that, there is the strong personality of Bol himself, a personality quite different from that of Rembrandt. Bol's ideas and his schemes for the composition of portraits were more clearly influenced by European painting in general than by those of the miller's inimitable son. The distinction of this work of art is due in part to a certain French "souplesse" in the lines and to that dreamy and rather romantic appeal which already forefeels the coming English art of the eighteenth century. It is a quality found

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nowhere else in the Dutch portraiture of Rembrandt's time. Most of Bol's later portraits are tiresome and of indifferent quality, but, without fear of contradiction, I offer the opinion that this work is a quite remarkable specimen of the art of Ferdinand Bol as a portrait painter.

It should be added that the picture was purchased from the Bottenwieser Gallery, Berlin, with the Museum's funds, enhanced by special private gifts and by money supplied by the "Vereeniging Rembrandt," of Holland, which society performs the same sympathetic work on behalf of our museums as does the National Art-Collections Fund for those of Great Britain.

NOTES ON HUBERT LE SUEUR—I

BY GEOFFREY WEBB

THE first purpose of these notes and illustrations of the works of Hubert Le Sueur is to bring together material for criticism and appraisal. Almost all the certain works are illustrated, the chief exception being the equestrian figure of Charles I at Charing Cross. Horace Walpole mentions two busts as possibly by Le Sueur or Fanelli, and these I have not investigated; one is a portrait of Lord Herbert of Cherbury, then in the possession of the Earl of Powis, and the other a bust of Venetia Stanley, wife of Sir Kenelm Digby, of Gayhurst, Bucks. I have omitted to illustrate the equestrian figure, on the grounds of its familiarity and the extreme difficulty of obtaining a good photograph. Mr. Fry's recent strictures on this work were in some sense the occasion of the compiling of these notes. That as the best known sculpture of any æsthetic pretentions in London, the equestrian figure has enjoyed a reputation which in more fortunate cities it could hardly have obtained, is, I think, undoubted; but that the decorative charm, which is all that Mr. Fry's faint praise will allow it, can be found in the other works in considerable measure, and passages even of rather more than mere decorative charm, for example, the modelling of the face of the *Lord Treasurer Weston* [PLATE II, C], will be clear, I hope, from these pictures. This is not to put forward any extravagant claims for Le Sueur. Many of his bronzes seem to be intended as hardly more than effective, if expensive, architectural embellishments. The figure of *Queen Henrietta Maria* at Oxford [PLATE I, B], indeed, though essentially an ornament to an architectural composition, almost attains to more than this; and in the Stourhead bust and the *Weston* and *Richardson* tombs [PLATES II, B and C] there are evidences of qualities which do raise him above what Mr. Fry, in the case of Van Dyck, has called "a superior kind of millinery." With millinery, indeed, Le Sueur is very much preoccupied in most of his figures—the flowered stuffs of Queen Henrietta Maria and Lady Cottington's dresses [PLATES I, B, and II, A], the richly varied surface and the decoration of the Earl of Pembroke's armour, the contrast of armour and fur-lined drapery of the Weston tomb figure—all these things are very important to him; and in this he seems to look back to the late Elizabethan and early Jacobean portraitists, the Gheerhaerts, for instance, in whose works the sumptuous costumes of the sitters are in themselves the subjects of the portraits. Both Van Dyck and Le Sueur were fashionable court artists; and however justly we may admire the enlightenment and cultivation of King Charles and a few exceptional men about him, a great majority of the courtiers, who patronized the arts because the king set the example, were still very "early Renaissance" in their tastes, and had all the naïve delight in splendour which that phrase implies. These were more often than not the clients for whom Le Sueur and Van Dyck had to work, and their fine armour, embroidered stuffs, wrought-gold chains, and what not, had to be richly reproduced to please them. Moreover, we have no reason to suppose that Le Sueur had any contempt for these things himself, and, as Mr. Fry said of Van Dyck, "his taste in millinery was exquisite."

The date of Le Sueur's birth has been put as early as 1580, and as late as 1595. Such evidence as we have makes the earlier date the more probable: Lami gives 1602 as a date when he witnessed a baptism at St. Sulpire, and a child of his own is baptized in 1610, when he is described as "Sculpteur du Roi." These dates, with the fact that he disappears from knowledge after executing the four busts of Richelieu for the Duchesse d'Aiguillon in 1643, all seem to point to 1580; the later date is probably founded on the consideration that we have no recorded works before his arrival in England in 1628 or 1629, and forty-eight is rather a late beginning. There are, however, traces of him between 1610 and 1628. In 1618 and 1624, respectively, he is described as "Officier du Roi" and "Sculpteur ayant fait preuve de jecter excellement en bronze toutes sortes de figures," and in 1619 he is appointed "Sculpteur du Roi" with wages at the rate of 300 livres. Horace Walpole describes him as "a disciple of John of Boulogne," and Mr. Cust says that he assisted Pietro Tacca in

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Portrait of a Young Nobleman, by Ferdinand Bol. Canvas, 1.28 by 0.99 m. (Mauritshuis, The Hague)

Plate II. Recent Acquisitions at the Mauritshuis

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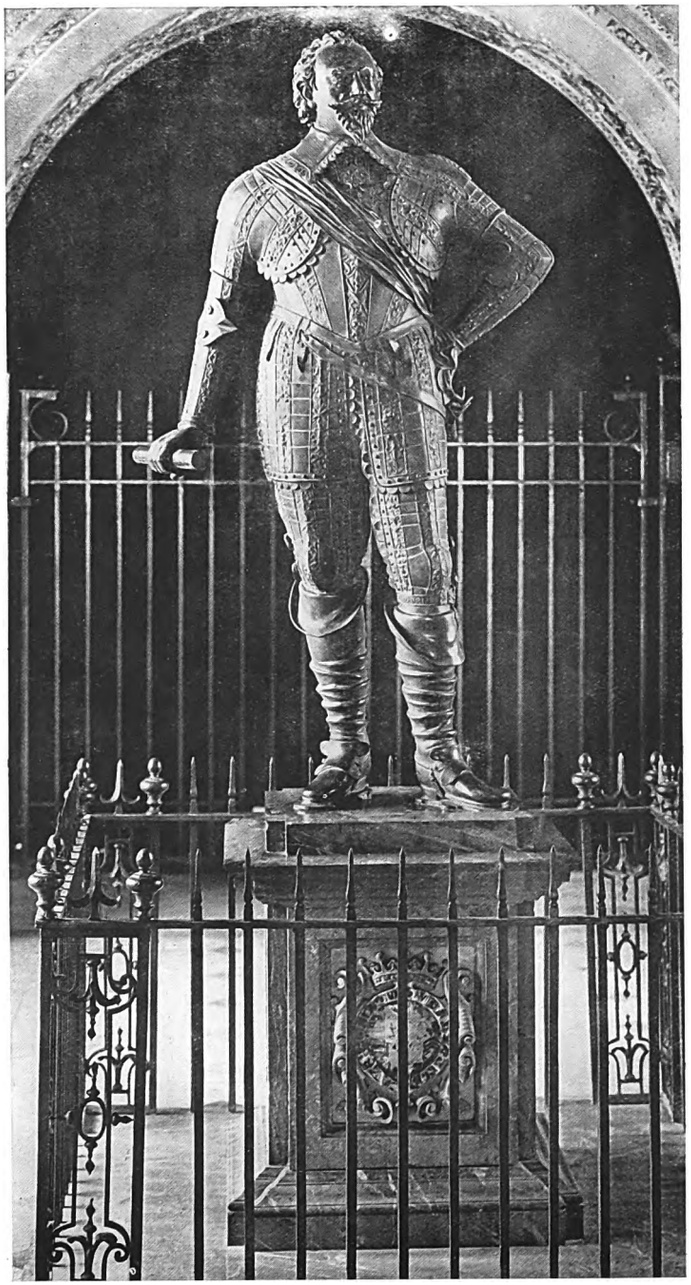

A—The Earl of Pembroke, by Hubert Le Sueur. Bronze, over life size. (Bodleian Library, Oxford)

B—Queen Henrietta Maria, by Hubert Le Sueur. Bronze, life size. (St. John's College, Oxford)

Plate I. Notes on Hubert Le Sueur—I

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finishing the equestrian figure of Henry IV on the Pont Neuf. Evidence for the first statement is in Peacham's " Complete Gentleman " (edition 1634):

> But the great Horse with his Majesty upon it, twice as great as the life, and now well nigh finished, will compare with that of the new bridge at Paris, or those others at Florence and Madrid, though made by Sueur his Master John de Bolonia, that rare workman who not long since lived at Florence.

This contemporary evidence must carry some weight in view of the possibility that the writer was personally acquainted with Le Sueur, which is suggested by the gratuitous advertisement that he gives him as " the most industrious and excellent Statuary in all materials that ever this country enjoyed," and the familiarity that he shows with the progress of Le Sueur's works, the " now well nigh finished," and the " and at this present the said Master Sueur hath divers other admirable moulds to cast in brass for his Majesty, and among the rest that famous Diana of Ephesus, above named " (as being in Paris). But whether the term " Master " as used here implies any real personal relationship or merely something quite vague it seems impossible to determine. As to the *Henri IV*, Tacca finished this and despatched it to Paris in 1614, but does not seem to have accompanied it, for the slaves about the base were the work of Francheville, who, dying in 1615, left the completion of the pedestal to Bordoni. This last was not achieved until 1618, the year in which Le Sueur is mentioned as having given proof of his ability to cast in bronze. Whether it was as an assistant to Bordoni or Francheville that he gave this proof, or not, this work was certainly the most important example of the art that he practised during his life in Paris, and it is possible that the expression " Master " may only refer to Giovanni di Bologna as the author of this as the prototype of the *Charles I.*

In April, 1629, Hubert Le Sueur, Sculpteur du Roi, and his wife Marie witnessed a baptism in the Huguenot Church in London. In May of the year before a Hubert Le Sueur appears in the same capacity, but there is no identifying description. These dates establish two points, Le Sueur was in London before Lord Pembroke died (1630), and before Rubens arrived in London in June, 1629. It has been suggested that Rubens brought the sculptor over in his train, and on the pedestal of the figure of Lord Pembroke at Oxford it is stated that the bronze was made from a sketch by Rubens. No such sketch is known; and if Le Sueur came over in the train of a diplomatic mission at all, despatched as a sort of present to Charles, it would be more likely from the French, whose negotiations were concluded by the time Rubens arrived in London.

More important than the question of any connexion between Le Sueur's arrival in London and Rubens's mission is the fact that emerges from these extracts from the Huguenot Societies' papers that on coming to London Le Sueur found himself among a well-established colony of French and Flemish artists, all belonging to the reformed religion, the numerous clans of the Gheerhaerts, the de Critzs and the Poultrains or Colts, whose ramifications have been worked out in detail by Mrs. Poole in the Walpole Society Volumes for 1913-14. These families of artists were all related and must have formed a very influential clique. They all attended the same Huguenot Church as Le Sueur, and in 1633 Mme. Le Sueur and Maximilian Poultrain, i.e., Colt, are together witnesses to baptism there. In 1635 Maximilian Colt, and John Colt his son, sculptors, of Arras, are mentioned as living in the same ward as Le Sueur in the parish of St. Bartholemew the Great. These Colts or Poultrains had been settled in London at any rate since the earliest days of James I, if not from shortly before. The first work of Maximilian the father is Queen Elizabeth's tomb, on which one of the de Critzs was also employed. Then come the tombs of James's young daughters, Sophia and Anne—all these in Westminster Abbey—the Earl of Salisbury's tomb at Hatfield, and therefore probably the Vere monument in Westminster, which is generally agreed to be a companion piece. These all belong to the early years of James I, when Maximilian was appointed King's Master Sculptor (1608), as do his fine mantelpieces made for Salisbury's palace at Hatfield. In after years our only accounts of him are payments for wood-carvings on the Royal barges, the last being in 1624, but both Maximilian and John were alive and still in England, as we have seen, in 1635, and Walpole says that Maximilian was still drawing his salary as King's Master Sculptor in 1633. Recently Mr. Tipping has made the interesting suggestion that the figures surmounting the newel posts of the stair at Hatfield may also be by Colt. These men were the direct predecessors of Le Sueur in the Royal employment, and though there is no evidence whatever of any collaboration between them, there are slight indications that Le Sueur did not himself work much in stone, and would therefore probably call in a marble worker for that part of his great tombs. The signed marble bust at South Kensington we will leave till later for discussion, with the other portrait busts of Charles I; the other stone work is confined to

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the tombs, and it is noticeable that all the important ornamentation of the Richardson and Cottington monuments and much on that of the Duke of Buckingham, is in bronze applied to the marble. Moreover, in 1636, Nicholas Stone's notebook gives the following:

> Agreed with Gabrell Staces for the working and setting of the 8 corners of black marble for the sestren at Somerset House for the fountayn in the garden thar the which he is to work netly . . . and make it agreey with the work of Hubert le sur—.

All which goes to suggest that Le Sueur was almost exclusively a bronze worker, in spite of Peacham's testimony to his ability in all materials quoted above. The more important marble carving of the Weston tomb and the upper parts of the Buckingham monument bear a strong resemblance to one another; to suggest a further resemblance between the Weston tomb and some of the known works of the father Colt, as, for example, some of the Hatfield mantelpieces, would be tempting, but hardly warrantable, in view of the accidental similarity of the materials, and the general similarity of such designs made up out of the immense common stock Renaissance motifs in everyday use by the craftsmen of the time.

It is possible that Le Sueur's first work in England is the figure of William Earl of Pembroke, now in the Bodleian [PLATE I, A]. Reference has already been made to the legend that this work was based on a sketch by Rubens; and though, as we have seen, there was time for Le Sueur to have made this portrait from the life, for he was in England at least a year before Pembroke died, and there is no evidence whatever to connect the work with Rubens, except that he was entertained by Pembroke in the summer of 1629, yet the legend was current as early as 1723, the date of the gift of the figure to Oxford, when the statement to that effect was carved on the pedestal, and it is, of course, quite possible that the figure was made for Earl Philip as a memorial to his predecessor, and derived from a sketch of some kind. Its original position was in the forecourt at Wilton House, and doubtless standing free in a fairly large, open space it would be very effective, for there is a fine heroic swagger about it to help fill such a space; and if in the close quarters of a gallery the head seems superficial for a portrait figure, there are compensations, for indoors it has been preserved in almost perfect condition, and the exquisite quality of the characteristically rich surface treatment has its maximum effect.

In January of 1630 we come to facts: on the 15th and 16th of that month are dated a letter and an agreement, respectively, the first, a letter from Balthazar Gerbier to the Lord Treasurer Weston, is about the latter's new house and gardens at Roehampton; in the course of the letter Gerbier says that Le Sueur will go down to Roehampton to settle a site for *Carolus Magnus,* and goes on to suggest an arrangement of the garden which would show off the King's statue to the best advantage. The second document is a draft for a proposed agreement drawn up by Gerbier on the Lord Treasurer's behalf:

> For the scrivener: To prepare a draught for the right Honourable Lord Weston, Lord Hey Tresorier of England, for an agreement made with Hubert Le Sueur for the casting of a horse in Brasse bigger than a great Horse by a foot; and the figure of his Maj: King Charles proportionable full six foot, which the afore said Hubert Le Sueur is to perform with all the skill and workmanship as lieth in his power . . . of the best yealouw and red copper and caerfully provide for the strengthening and fearm ophoulding of the same, one the pedestal were itt is to stand one, at Roehampton in the right hand the Lord Hey Tresoriers garden.
>
> The saide Sueur is also to make a perfect modell of the said Worcke, of the same bigness as the copper shall be, in the making wereof he shall take advice of his Maj: Ridders of greate Horses, as well for the shaep of the Horse and action as for the graesfull shaepe and action of his Maj: figure one the same.

Details follow as to payment; £600 is to be paid in instalments, and the model shall first be approved by the King and Lord Weston, and the document concludes:

> Which worcke the said Sueur ondertaketh to performe in achtien moneth (18 months) the time beginning the day the covenant shall be signed.

Various difficulties now arise, for the date on the horse's hoof at Charing Cross is 1633, and also Walpole states definitely that the Howard family of Arundel paid for the existing figure, and have documents to prove it. Peacham's reference, already quoted, was published in 1634, and could hardly refer to a work already two or three years in existence. To suppose there were two copies of the work is hardly consistent with its extraordinary celebrity both at the time and after the Restoration; for among all the legends and stories that gathered around it at that time some hint of the existence of the other copy would surely have come down to us. The most plausible explanation is that, for some reason or other, this original scheme was not carried out till a few years later, and then possibly at some other person's expense than the Lord Treasurer Weston's.

(To be continued.)

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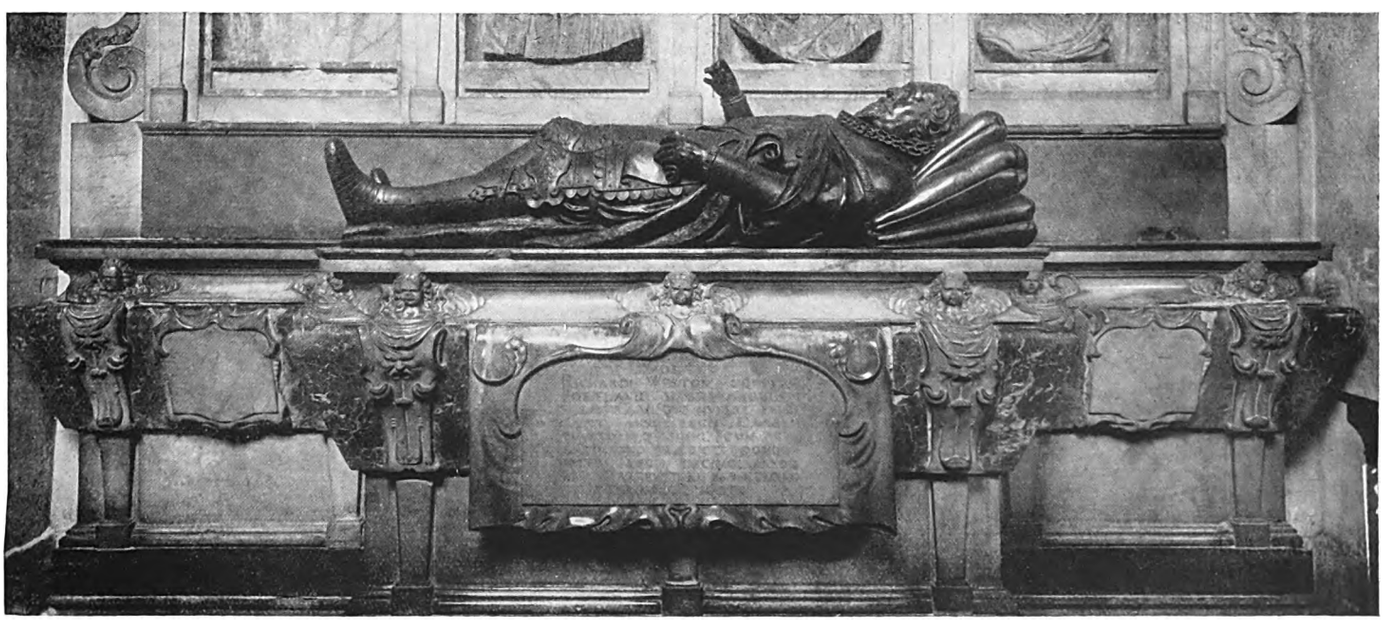
A—Lady Cottington and wreath ornament, by Le Sueur. Bronze. (Westminster Abbey)

B—Sir Thomas Richardson and ornaments, by Le Sueur. Bronze. (Westminster Abbey)



C—Lord Treasurer Weston. Bronze figure by Le Sueur, and tomb in pink and white marble. (Winchester Cathedral)

Plate II. Notes on Hubert Le Sueur—I

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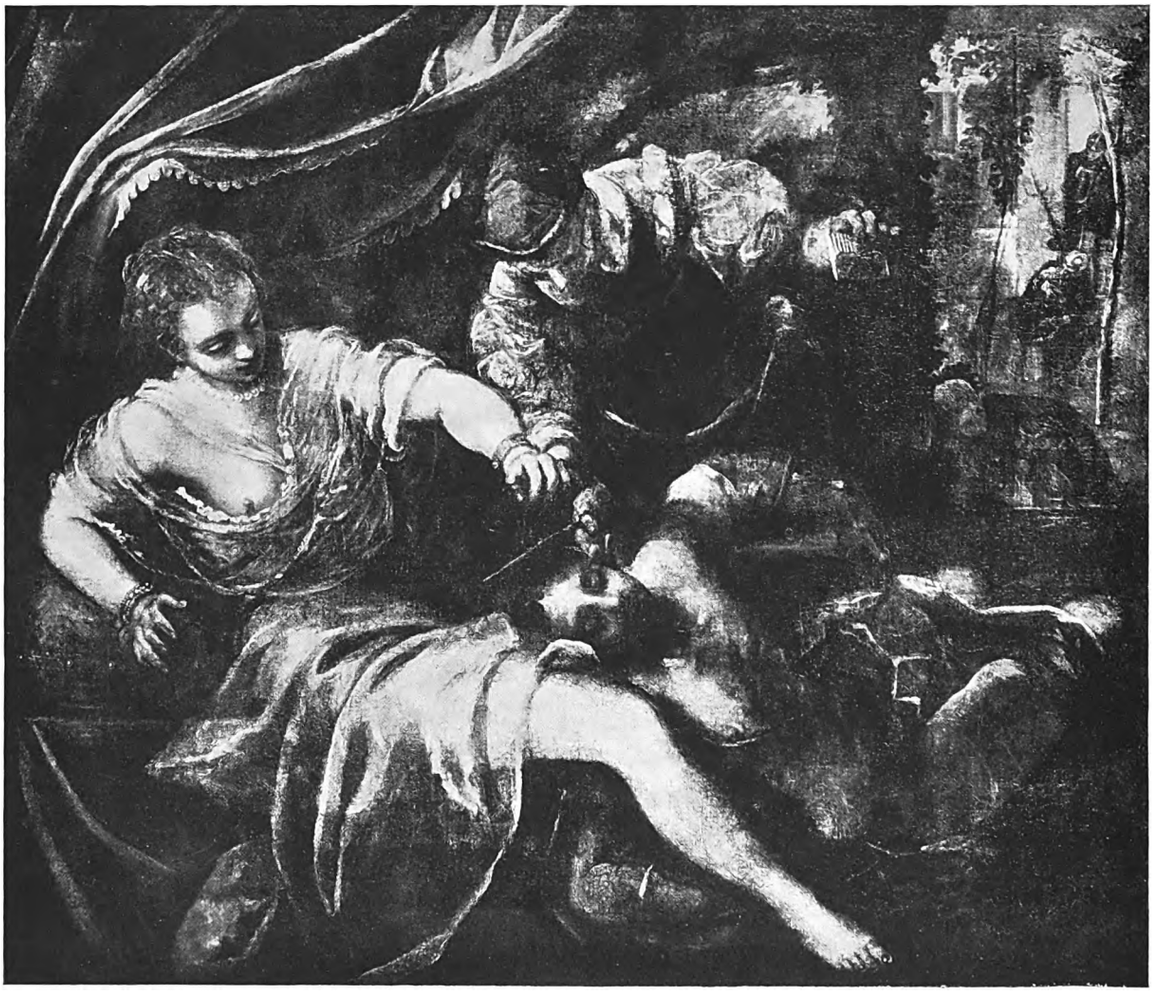
A—Samson and Delilah, by Tintoretto and assistants. Canvas. (The Duke of Devonshire)



B—Samson and Delilah, here identified as by Tintoretto. Canvas, 1.27 by 1.46 m. (Mr. John Ringling, Sarasota, Florida)

Tintoretto's *Samson and Delilah*

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TINTORETTO'S *SAMSON AND DELILAH*
BY DETLEV BARON VON HADELN

IT very seldom happened that Tintoretto duplicated and varied his compositions. Some years ago I published a number of such rare instances.[1] A further example has recently come my way, which seems to me sufficiently interesting for publication as a postscript. The subject is the sleeping Samson being betrayed by Delilah to the Philistines, and the composition appears in two different versions. The larger one belongs to the Duke of Devonshire, and for many years hung in the old Devonshire House [PLATE A]. After wholesale demolition, however, the picture was removed to Chatsworth. I do not quite know why it is that neither Thode, J. B. Stoughton Holborn, nor Mrs. Evelyn March Phillipps make mention of this picture. Perhaps their silence throws a doubt on the authenticity of the painting. Only Mr. F. P. B. Osmaston[2] has published it in his catalogue of Tintoretto's works. E. von der Bercken and Dr. August L. Mayer[3] also refer to the picture, but I do not think they can have seen it. Otherwise they would not have perpetuated the mistake made in an article by Dr. R. Oldenbourg,[4] who said the picture was in the Duke of Westminster's collection. The other, smaller and more concentrated version of the composition only made its appearance recently in a New York sale, where it was acquired by Mr. John Ringling for his museum in Sarasota, Florida.

Mr. Ringling's example seems to me in many respects superior to the Chatsworth composition. This can be partially seen from the illustrations. The Florida picture [PLATE B] is more concentrated. The three main figures, Delilah, Samson, and the Philistine are quite adequate to depict the dramatic scene, while the two figures which are added to the Chatsworth version are superfluous to intrusiveness. The old serving woman who at the critical moment draws back the curtain is somewhat incredible if we regard the picture as an illustration; from the decorative point of view she obtrudes on the interesting three-figure combination. The man to the right, leaning on his halberd and watching the scene, is also a digressive influence. His only purpose is to help to fill the drawn-out breadth of the composition. In technique, too, the Florida painting is superior to the other. It exhibits the full mastery of Tintoretto's pictorial craft. Indeed it is one of the finest examples of his last, freest manner. The painting of the larger example at Chatsworth is by contrast somewhat dull, and suggests the collaboration of assistants.

[1] BURLINGTON MAGAZINE, vol. xliii, p. 286 *et seq.*
[2] F. P. B. Osmaston, "The Art and Genius of Tintoret," p. 185.
[3] E. von der Bercken and August L. Mayer, "Tintoretto," I, p. 181.
[4] "The Nachwirkung Italiens auf Rubens," Vienna Jahrbuch, vol. xxxiv, pp. 179 and 184.

THE HOARD OF THE KÂREN PAHLAVS
BY ERNST HERZFELD

ABOUT the year 1910 or 1911 a treasure was discovered near the Persian village of Nihawand, situated on the road from Hamadan to Isfahan. This find, about which fabulous stories are told in the country, has been called the Treasure of Zafar Sultan after its discoverer. Zafar Sultan had been a well-off landowner until, one day, when tilling his land, he came upon the traces of a vault which, after being laid bare, proved to be a subterranean chamber measuring a few cubic metres, and resembling a vaulted tomb. According to various accounts it was filled with gold and silver.

The first consequence was the murder by the finder of two peasants who had witnessed the discovery. Soon rumours got about, and the Government heard of it. According to the old law such treasure troves belonged to the Government, which of course tried to get hold of it. The next consequence was, therefore, that Zafar Sultan was cast into prison. The unlucky finder died there without revealing his secret. His son suffered the same fate. Thus only the widow was left, and she, despite what had befallen her husband and son, also kept the secret. She is to-day over sixty and a wealthy woman.

Since the time of the discovery, starting from before the war, but in greatest numbers during the war, Roman gold coins of the first and second centuries A.D. found their way by dozens and hundreds into the markets of Teheran, Hamadan, Kirmanshah and Bagdad. Most of them were in magnificent preservation. Moreover, from time to time priceless antique gold and silver vessels and ornaments came upon the same markets. Taking into account the extreme rarity of such objects, and the appearance of so many apparently belonging to the same period—that of the gold coins—

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there can be little doubt that they had a common provenance. Much has been told to me about the golden image of a cock inlaid with precious stones, the statuette of a crouching lion of solid gold, and a large golden snake. Most of them are said to have been melted down; I know that this is true for the snake. The first pieces which I actually saw, and was able to acquire, were four silver roundels, once inserted into the interior of bowls, or intended for that purpose. One shows a winged female bust, the head being *en ronde bosse,* partly gilded. It is repoussé work, much resembling in style the well-known Hercules child of the Hildesheim Treasure and certain pieces from Bosco Reale. The second roundel has an admirably delicate design in low relief of a young girl flying before a snake, a subject which cannot be easily paralleled. The other two are a pair of smaller roundels, showing on a branch of vine, which detaches itself gradually from the ground, a large locust *en ronde bosse,* life-size, perfect in its realism and style. These roundels are contemporary with works of the Seleucid period, or the pre-Christian half of the Arsacidan Empire.

Of the same period and derived from the same hoard are the three objects about to be described.

The first is a solid golden clasp, purchased from Nihawand itself [PLATE C]. It consists of a roundel showing a bird of prey encircled by a sort of ovolo, and two projecting buckles intended to receive a leather strap.[1]

The circle, 11 mm. in width, is cut out into a series of eighteen cells, once inlaid with turquoises. A small turquoise splinter still adheres to the cell next to the lower edge of the left buckle. The circle is almost completely filled by the representation of the symplegma of bird and prey. It is apparently cast and chased and soldered into the circle, leaving only a few spots of ground open. Originally in very high relief, it has suffered slight compression so that the legs of the bird appear shortened in the photograph. The bird has a beak somewhat like a parrot's, and besides it has ears, inherited from old Babylonian prototypes. It carries in its claws a small animal intended to represent either a deer or a calf.

The buckles, right and left of the circle, are each adorned with a pair of lobed leaves and an isolated bud-shaped button in the middle. Leaves and buds are hollowed out to receive inlays of coloured stones. The button to the left is missing, but the place where it was soldered to its support is clearly visible. This arrangement proves the object to have been not a clasp strictly speaking, although it resembles one; but rather an ornament through which a leather strap was drawn under the roundel and over the cross-pieces of the buckles. Hence it is evidently one of those rich horse-trappings which are well known from Sasanian sculptures. Two stylistic facts prove that its date must be later than the period of Alexander the Great: first, the perspective of the eagle design is of a kind unknown to old Oriental art, and it clearly indicates Greek descent. Secondly, the two pairs of leaves on the buckles, right and left, are debased acanthus-leaves. The ornament, therefore, must be posterior to 300 B.C. On the other hand, it lacks the well-defined style of the first Sasanian epoch of the third century A.D. Hence we must attribute it to the transitional stage between purely Hellenistic and Sasanian art, the beginning of our era. This dating is confirmed by the fact that the eagle with its prey is a common emblem on Arsacidan seals of the same period, and the design shares with them many stylistic relations, especially the way in which it is fitted into the round frame. This dating accounts also most satisfactorily for the marked affinities between our ornament and certain Scythic works.

The second piece [PLATE D, E] is a solid silver bowl of hemispheric shape, the rich decoration occurring only on the outside. The omphalos of the bowl is formed by a central rosette of four acanthus and four broad lotus leaves worked in low relief. From this centre there radiate over the whole curve of the bowl long leaves in low relief, with only the upper ends turning into high relief. They are arranged in groups cross-wise. Six very thin, narrow and slightly hollowed leaves, like Greek flutings, ascend in four equi-distant groups. Between them are four broader, single, lancet-shaped leaves with a middle rib and a rim. The eight intervals between these plastic leaves are gilded and ornamented with a delicate engraved design. On four of the panels the design is an acanthus-scroll with grapes shaped like a trifoliated vine-leaf, and on the other four it is the same scroll, but with the grapes replaced by vine leaves, which might be called three-lobed acanthus leaves. At the upper rim of the bowl a narrow garland, slightly convex and alternately rayed or dotted, forms the border of the design. On the rim are the three letters P X A.

The whole work shows the greatest delicacy and mastery of style. The Hellenic descent of the design is evident. But at the same time it contains a strong Achaemenian element. Lastly, it anticipates the developments of the

[1] Sir Martin Conway was kind enough to draw my attention to the fact that an exact counterpart of this object exists in the Pierpont Morgan Collection. An account was published by Sir Martin in the *Proceedings of the Society of Antiquaries of London*, 2nd series, Vol. XXIX, 1916-17.

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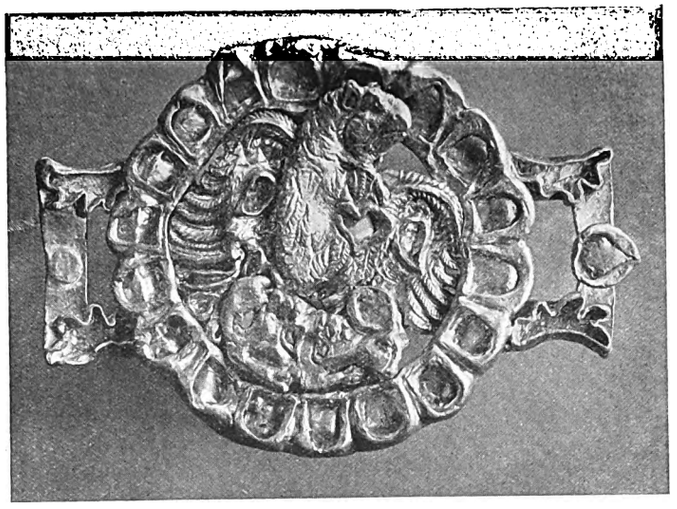
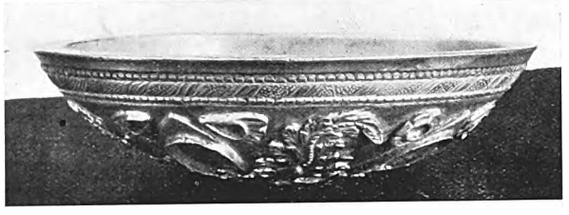
A -



—C

B—



—E

D—

A, *B*—Silver bowl, design gilt on silver ground. Diameter, 8.6 cm.; *C*—Gold ornament of horse trappings. Length, 9.3 cm.; *D*, *E*—Silver bowl, design silver on gilt ground. Diameter, 14.5 cm. All first or second century, B.C.

The Hoard of the Kâren Pahlavs

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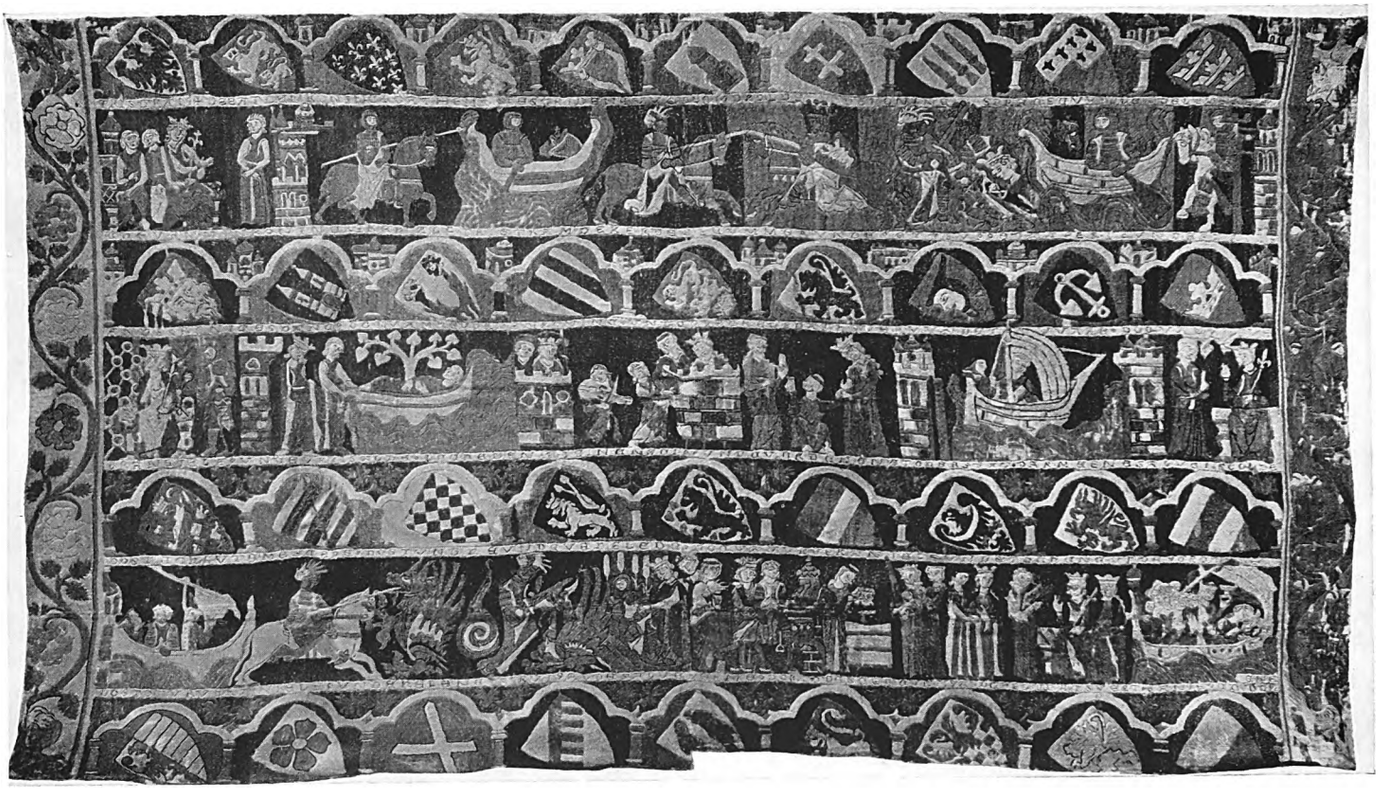
A—



B—

—C

A—Tristran legend. Early fourteenth century. 2.33 by 4.04 m. *B—A Knight's Romance.* Early fourteenth-century fragment. 1.35 by 1.64 m. *C—Figures of prophets.* First half of fourteenth century. 2.3 by 1.58 m.

Wool embroideries from the Convent of Wienhausen. (Now on exhibition at the Hinrichsen-Lindpaintner Gallery, Berlin)

Plate I. The Wienhausen Embroideries at Berlin

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Sasanian epoch. It is clearly pre-Sasanian, or, to put it otherwise, still Bactrian in character. The three letters on the rim agree with this definition. They are the letters P X A in Kushan-Greek script, or in Arsacidan Greek as represented by the famous Awraman parchments in the British Museum. We may therefore attribute the bowl to the first or second century B.C., and regard it as Arsacidan.

The third object is a smaller bowl or cup, calotte-shaped. Here again the decoration is on the outer surface only. The omphalos is formed by a flower of four lobes, from which radiate in the form of a cross four long acanthus leaves in rather high relief, the whole object being cast and chased. The points of the acanthus are bent, and a small lancet-shaped leaf is laid on their lower part, and the rib of the leaves shows a diamond-cutting. Between these four appear four broad lotus leaves, with the same small lancet at their base, the main body of the leaves being hollowed out, probably to receive an inlay of enamel or precious stone. In the intervals between the points of the eight leaves there appear small isolated flowers of various shapes, each having a concavity once surely filled with turquoises, cornelians or oriental rubies. Whereas on the larger bowl the design stands in silver on a gilded ground, here the plastic design is gilded, the ground silver. As on the larger bowl, a narrow garland runs around the rim [PLATE A, B].

The three objects here described, and the counterpart of our gold clasp in the Pierpont Morgan Collection, and the four silver roundels mentioned earlier in this article, and the hundreds of Roman gold coins all belong to the Arsacidan period, and all come from the same treasure trove. Hence the following tentative theory concerning the origin of the hoard seems justified.

Nihawand, known to Ptolemy as Niphauanda, the Achaemenian version of the name, has been a place of historic importance from those ancient times until it earned a world-wide tragic fame by reason of the "day of Nihawand,"[2] the battle which ended once for all the glory that was Old Iran. The early Arab chroniclers tell us about the immense treasures of the Sasanian kings which fell in the hands of the Muslims after the battle. But our treasure is much older. Now we know from various Persian and Arabic sources that Nihawand was the main fief and ancient seat of the house of Kâren, one of the high aristocratic families, the " Pahlav " of Arsacidan Iran. The Kâren family must have been there since 124 B.C., installed by Mithradates the Great, or even earlier. At any rate, the family held it not only after the overthrow of the Arsacid dynasty by the Sasanids, but until the Arab conquest. A large hoard of Arsacidan age, found at Nihawand, cannot have belonged to any other but the lords of Nihawand. Thus we are right in calling the " Treasure of Zafar Sultan " the " Hoard of the Kâren Pahlavs."

[2] The battle of Nihawand was fought in 642 A.D.

THE WIENHAUSEN EMBROIDERIES AT BERLIN

BY HERMANN SCHMITZ

AN exhibition being held at the Hinrichsen-Lindpaintner Gallery in Berlin, from January 7 to March 12, is sure to arouse a great amount of interest in German and in international art circles. The famous Gothic embroideries belonging to the Convent of Wienhausen, lately treated in a handsome publication by Dr. Maria Schütte, are to be shown in the capital of the " Reich." This will provide an opportunity for the public at large to see these singularly important medieval textiles, which so far have been accessible in their remote abode to only a few connoisseurs. The Convent of Wienhausen, formerly belonging to the Cistercian Order, founded and supported by the ducal family of Brunswick-Lüneburg, female members of which were frequently among the abbesses of the convent, is amongst the most distinguished nunneries in Lower-Saxony, having attained during the fourteenth and fifteenth centuries a certain artistic and cultural pre-eminence. Embroidery was foremost among the crafts cultivated in these convents.

The embroideries at Wienhausen, and those belonging to the neighbouring Benedictine convent at Lüne, near Lüneburg, are by far the most important among a certain group of embroideries executed during the fourteenth and fifteenth centuries in the convents north and south of the Hartz Mountains. These hangings are of wool-work, composed of woollen threads covering the ground entirely, in contrast to the embroideries on linen and work in colours on silk, likewise executed in the nunneries of Lower Germany, and distinguished by patterns in cross-stitch on linen or canvas. Nor can they be compared to those genuinely pictorial embroideries of silk and gold aiming at a plastic effect, the so-called " Opus Anglicanum," in the execution of which the English nunneries excelled.

In the Wienhausen type of wool-embroidery

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the figures, as well as the ground, are covered with closely adjacent threads of lamb's wool. The fleeciness of the threads gives the surface a woolly texture; yet it goes without saying that this technique is effective only for adjacent masses of colour, a blending or gradation of tints as in genuine pictorial embroidery being out of the question. The effectiveness of these wool-embroidered hangings lies in the decorative juxtaposition of brilliant colours, dividing the fabric into patches of colour, producing an impression not unlike that of mosaic. Models or stencils supplied by painters, as employed by silk embroiderers and tapestry weavers, were not generally used for these representations, which were inspired by the nuns' acquaintance with illuminations and drawings, and, later on, with wood carvings in their calendars and legendaries. The embroidery emanating from the convent of Heiningen, in Lower Saxony, now in the Victoria and Albert Museum, executed in 1516 under the supervision of the prioress Elizabeth by forty-three nuns, and displaying the seven liberal arts, alternating with figures of the virtues, and the figures of Ovid, Boethius, Horace and Aristotle, is one of the few proofs that these embroideries were executed by the nuns themselves. Besides biblical themes, motives from the knights' romances, especially from the Tristan legend, as in the Wienhausen specimen, are represented on these hangings. This suggests that the ladies for whom the decorations were destined were familiar with the court life at that period.

Among German woolwork embroideries belonging to the early beginnings of the craft, the Malterer tapestry, from the Convent of Adelhausen, and now in the museum at Freiburg, depicting the duplicity of women and bearing coats of arms between the representations, is worthy to be mentioned. Of equal interest are two large specimens with biblical scenes in the convent of the Ursuline nuns at Erfurt, in latest Gothic naturalistic style.

The seven oblong panels from Wienhausen, exhibited at the Hinrichsen-Lindpaintner Gallery, used to be displayed on holidays in the choir, which was decorated with frescoes, of the convent's church at Wienhausen. The majority of them are divided horizontally into several parts, upon which the figures are disposed in continuous design in the manner of a frieze, separated by bands of coats of arms or of inscriptions in low German.

PLATE I, A. The earliest and most important piece in this series is doubtless the large fabric with a representation of the Tristan romance, depicting in three embroidered rows Tristan's story; his fights with the Morold, his sailing towards Ireland, and his wooing of Isolde to become King Mark's wife. Between them are bands embroidered with coats of arms under a trefoil arch. The characteristics of the early Gothic style from the beginning of the fourteenth century are traceable in this representation. The purity of the decorative colour effect is admirable, and so is the beauty of the heraldic design. Height, 2.33 m.; breadth, 4.04 m.

PLATE I, B. The fragment of another embroidery belonging to the early fourteenth century is slightly restored, and depicts a knight's romance. Height, 1.35 m.; breadth, 1.64 m.

PLATE I, C. Part of an embroidery with figures of prophets, set in lobed circles, with coats of arms as borders, belongs to the first part of the fourteenth century. Height, 2.30 m.; breadth, 1.58 m.

PLATE II, A. Another representation of the Tristan romance in primitive and vigorous design from the latter part of the fourteenth century, is akin to certain works originating from Brunswick.

PLATE II, B. Another hanging with hunting scenes between bands of inscriptions and borders of shields of arms—partly of Brunswick-families—enclosed by vine stems in the borders, likewise belongs to the beginning of the fifteenth century. Height, 1.88 m.; breadth, 2.78 m.

PLATE III, A. An embroidery depicting the Speculum Humanæ Salvationis, episodes from the life of Christ, paralleled with scenes from the Old Testament, a theme that enjoyed great popularity in the Middle Ages, and was frequently used on glass and mural paintings and in book illustrations. The short and stout figures, the costumes, and the rich vegetation indicate the style of the beginning of the fifteenth century. The naïveté of the rendering and of the design make this specimen especially attractive. Height, 3.60 m.; breadth, 6.10 m.

PLATE III, B. This embroidery shows scenes from the legend of St. Thomas. The design of this specimen is especially lively, and very probably is derived, like the one of the first-named Tristan tapestry, from the drawing of an artist. The style of dress indicates the date of its origin, being about 1400, during the reign of King Sigismund. In spite of a certain simplicity caused by the limitations of the wool-embroidery technique, the subject is rendered with striking impressiveness. Houses, trees, and views of towns enrich the scenery. Height, 2.05 m.; breadth, 4.45 m.

PLATE III, C. The last tapestry shows the legend of SS. Anne and Elizabeth, and with its sharply realistic forms of pointed branches and

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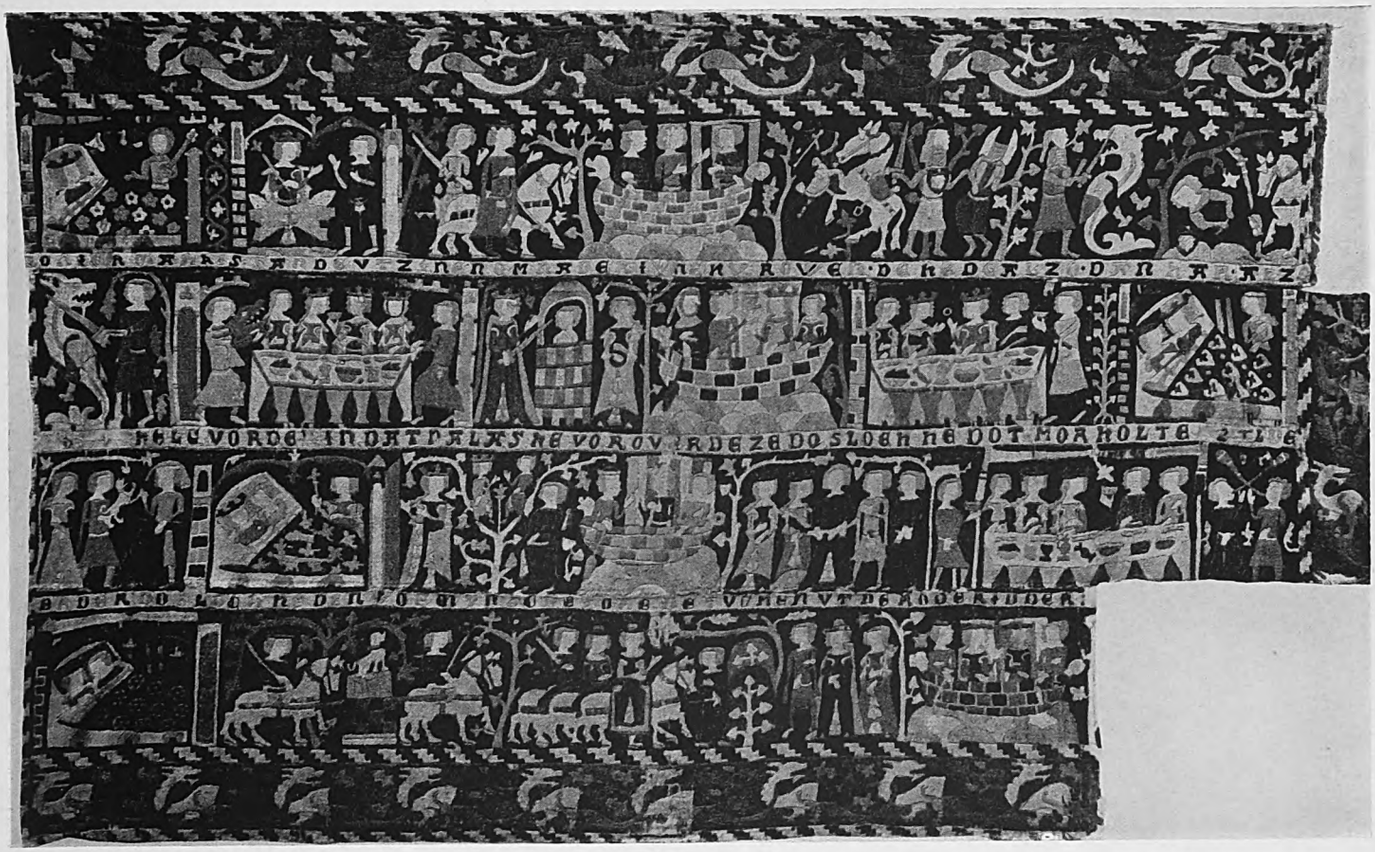
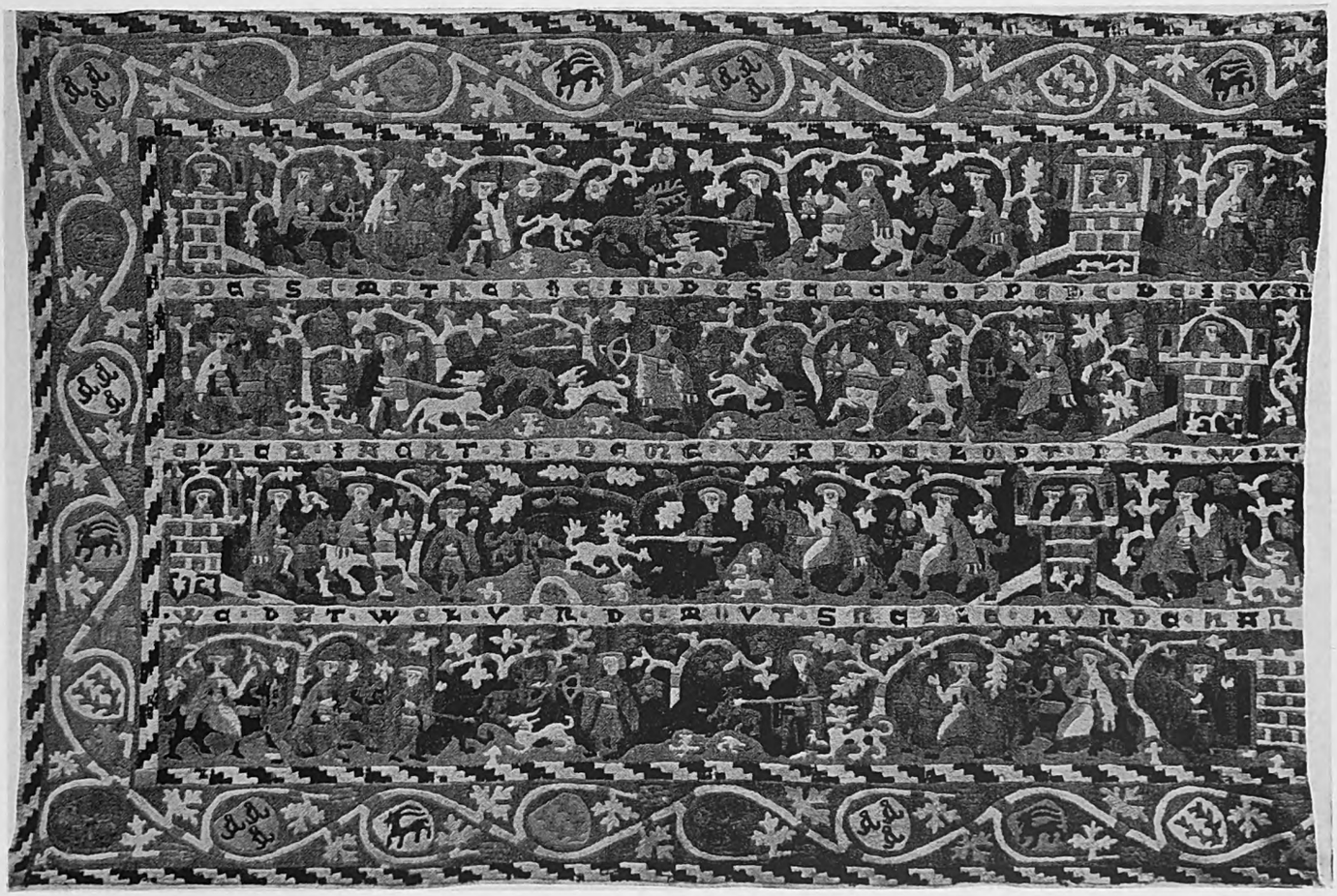


A—The Tristran Legend. Second half of the fourteenth century.



B—Hunting Scenes. Early fifteenth century. 1.88 by 2.78 m. Wool embroideries from the Convent of Wienhausen. (Now on exhibition at the Hinrichsen-Lindpaintner Gallery, Berlin)

Plate II. The Wienhausen Embroideries at Berlin

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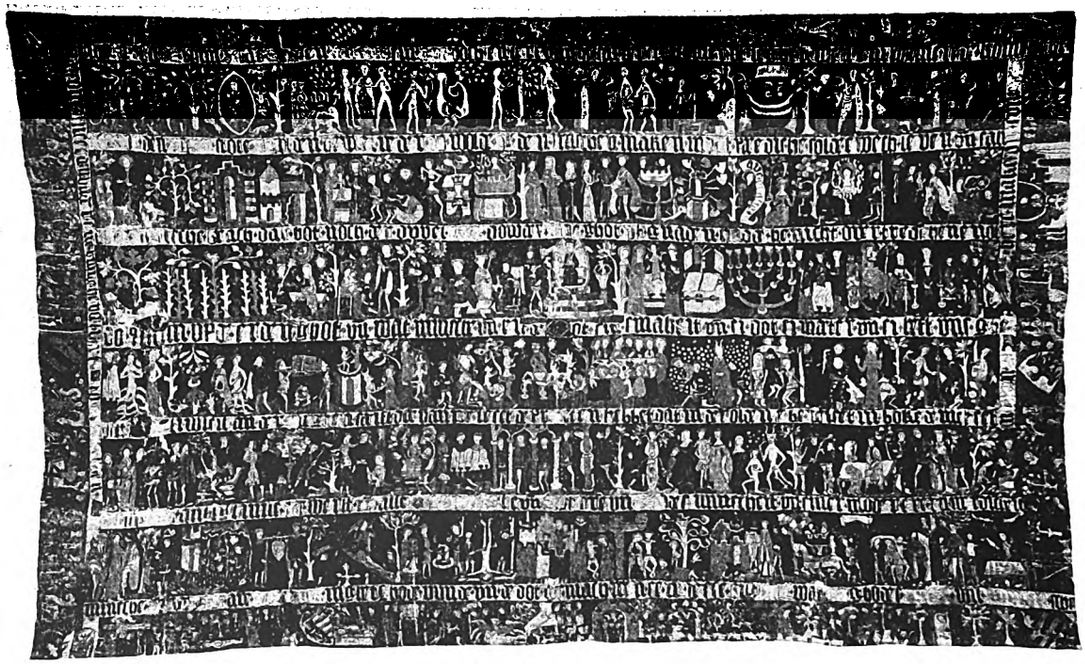
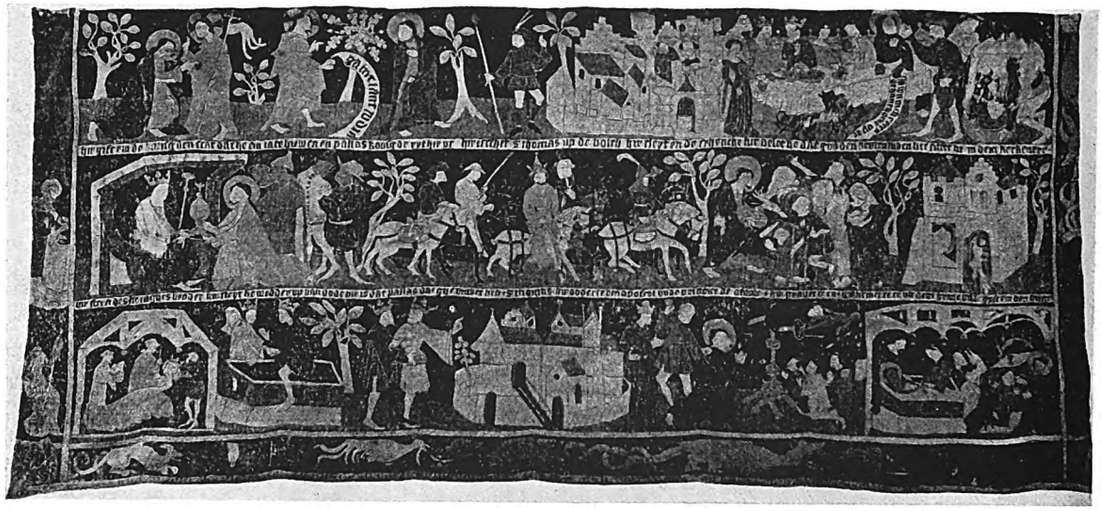
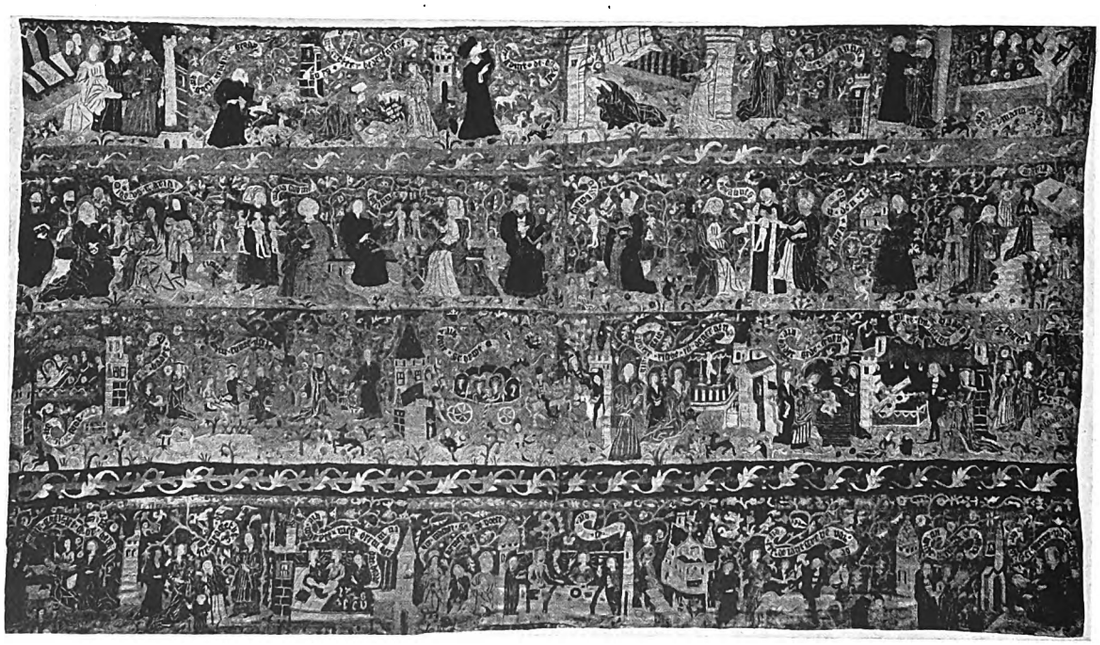


A—The Speculum Humanæ Salvationis. Early fifteenth century. 3.6 by 6.1 m.



B—The St. Thomas Legend. About 1400. 2.05 by 4.45 m.



C—Legend of SS. Anne and Elizabeth. Late fifteenth century. 4.6 by 7.05 m. Wool embroideries from the Convent of Wienhausen. (Now on exhibition at the Hinrichsen-Lindpaintner Gallery, Berlin)

Plate III. The Wienhausen Embroideries at Berlin

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tendrils verges towards the declining Gothic style at the end of the fifteenth century. The flowing rhythm characteristic of early Gothic style as displayed in the Tristan tapestry, reproduced on PLATE I, A, is here replaced by a striving to give significant expression and sharp and angular forms. The height is 4.60 m., and the breadth 7.05 m.

It is extremely interesting to notice that, in spite of the limited possibilities of technique and material, the development of the Gothic style from its earliest beginning to its latest phase is traceable in these wool-embroidered tapestries.

THE EARLY STAINED GLASS OF CANTERBURY CATHEDRAL

BY BERNARD RACKHAM

WRITERS on English painting of the Middle Ages are apt to overlook the fact that the greater part and by far the best-preserved of the paintings still extant, other than illuminations, remain to us in the form of glass-paintings. Amongst the glass-paintings that survive—and they are a mere remnant of those that existed before the Reformation—none are more important than those of Canterbury Cathedral. The early windows of the Metropolitan church are among the most precious artistic possessions of our country.

These windows have been much discussed both in the literature of the cathedral and in general works on stained glass, and opinions are divided as to their precise date and even as to their origin, but there seems good reason to believe that among them we have the only extensive remains of English glass-painting of the twelfth century. At York Minster there are a few beautiful fragments which are almost certainly earlier than anything at Canterbury, and some scraps of glass which have been attributed to the twelfth century are to be found in some minor churches, but none of these can compare in importance with the work which is the subject of these brief notes.

The choir of Canterbury was burnt down in 1174, and rebuilt during the ten years that followed, and there are good grounds for accepting some of the glass still surviving as part of the original glazing carried out in the course of this reconstruction. This claim may be made with greatest plausibility of the glass formerly in the clerestory of the choir, but now for the most part to be found in other parts of the church. The panels in the middle of the circular window of the north transept of the choir and the glass of the north choir aisle probably come next in order of date, and may possibly have been carried out before 1200.[1] The contention of Westlake[2] that the medallion windows of Becket's Crown and of the ambulatory are earlier in date than the clerestory windows, cannot be accepted on stylistic grounds; it would involve bringing forward the latter to a period after 1220, the date of the erection of the shrine of St. Thomas, which is represented in certain medallions of the windows depicting miraculous legends of the martyred archbishop.

By the original scheme, these windows in the clerestory of the choir were designed to illustrate the descent of Christ from Adam. In each window were two figures, set one above the other in compartments of varying form, mostly in the shape of a round or trefoil archway with turrets and tiled roofs above, others being vesica- or quatrefoil-shaped, and each labelled with a name in great Lombardic letters reserved in white on a band of black pigment passing in most cases behind the head of the figure. There are at present fifty-three figures, distributed over the great west window, the end window of the south transept, and the clerestory windows; in the last-named windows there are only six, and those not in the places to which they originally belonged, the remaining clerestory windows being filled with modern figures executed in 1861-2 from designs by Austin based upon the old. In many instances it is impossible to be sure of the identity of the figures as they now are, the inscriptions having been mutilated and restored, and sometimes attached to the wrong personages.[3] The superbly dramatic figure of Adam delving [PLATE III, A] now occupies the middle position at the base of the west window.

Another of the original figures, unidentified, is soon to be added to the number. It is here reproduced in colours [PLATE I], and is at present exhibited at the Victoria and Albert Museum prior to its replacement in the clerestory in substitution for the corresponding modern figure by Austin. An opportunity is thus presented of studying in London an example of English glass-painting in its greatest phase; where it is now temporarily exhibited the panel can both be seen at a distance from the eye corresponding to its original height above the floor, and examined at close quarters. The panel passed from Austen into the hands of Mr. Sidney Caldwell, who has skilfully

[1] This is the opinion of Dr. Philip Nelson, *Ancient Painted Glass in England*, 1913; this question is discussed by Mr. Herbert Read in *English Stained Glass*, 1926, p. 231.

[2] *A History of Design in Painted Glass*, Vol. I, p. 70.

[3] The distribution and identity of the figures is fully discussed by Dr. A. J. Mason in *A Guide to the Ancient Glass in Canterbury Cathedral*, 1925.

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re-leaded it and prepared it for re-erection in the cathedral. It is quatrefoil-shaped, like that with the figure of the prophet Ezekiel with his wheel [PLATE II, C], and shows a beardless man seated on a bench with a scroll in his left hand.

Six of the other figures, of which only one (Adam) has before been published, are here also reproduced from negatives belonging to the complete series taken by the official photographer of the Victoria and Albert Museum when the windows were overhauled after the war.[4]

In discussing the relation of these windows to other examples of early mediæval glass-painting it is important to bear in mind the scantiness of the survivors from this period. Much that is now difficult to explain would doubtless be clear if any evidence were available as to the nature of what has been lost, and it is possible that mistaken inferences may have been drawn from isolated resemblances. Westlake long ago observed the undeniable similarity between certain of these figures at Canterbury and the large figures, rendered approximately on the same scale relatively to the height of the building, in the apse clerestory windows of Chartres Cathedral. We find at Chartres figures of Aaron, Moses, Isaiah, Jeremiah, Ezekiel and Daniel seated on thrones in poses which immediately call to mind many in the Canterbury series. One or two of the latter, notably Enoch and Lamech [PLATE III, B], show a small detail conspicuously noticeable in the figures at Chartres; this is the lateral fold of drapery hanging like a looped ribbon over the belt at each side. But there is a marked difference in the general air of the figures in the two places. The French examples display an ordered serenity, a disciplined, classical restraint of conception absent from the English which, with all their grandeur, wear by comparison a certain aspect of picturesque uncouthness as of wild growths not yet trained to the shapeliness of the tended garden; and in this it is perhaps not too fanciful to recognize a distinctively English characteristic. The French are also undeniably the more skilful in technique. When this has been granted, however, the Canterbury paintings must be admitted to a high place as works of art; the vivid gestures of the figures, the hair and beard treated either in echoing coils or as wavy stripes, the monumental features, and the swirl of the drapery, have the effect of a great onrushing force. The Adam is a masterly handling of the nude which, on such a scale, is perhaps without a parallel in early glass-painting; for anything so striking we must turn to

FIGURE. *THE SCRIBE EADWINE*, FROM THE CANTERBURY PSALTER (TRINITY COLLEGE, CAMBRIDGE).

the Christ of the Poitiers Crucifixion window. In colour, also, these Canterbury windows make an enduring impression on the mind with their scheme of green, violet, dull pink, greenish white, slate-blue and deep yellow, kindling only here and there to a fiery ruby. In this respect they are markedly different from the later medallion windows of the Becket series, contrasting still more with the dominating deep blue and ruby which are apt to give such a sombre effect of purple monotony to the stereotyped French glass of the middle of the thirteenth century.

If we assume that the windows may be dated, as we have suggested, to the last decades of the twelfth century, they anticipate by some years the apse windows of Chartres, mentioned above. The date of these latter is not exactly known; they do not go back beyond 1194, the year of the fire which destroyed all but the west end of the church. Evidence which need not be set out in detail here, points to the second decade of the thirteenth century as the probable time of their erection.[5] This reversal of the sequence suggested by Westlake, who regarded the

[4] Of the whole series of figures the following only have, so far as I am aware, been published before: Resa (wrongfully identified as Esaias) and Shem in outline drawings by Westlake, *op. cit.*, Vol. I; Adam and Jared in Herbert Read, *op. cit.*; Jared in *Artwork*, Vol. II, 1925, Methuselah in Le Couteur, *Mediæval Painted Glass*, 1926; and from a water-colour drawing by L. Saint in H. Arnold, *Stained Glass of the Middle Ages in England and France*, 1913.

[5] See Y. Delaporte and E. Houvet, *Les Vitraux de la Cathédrale de Chartres*, 1926, p. 133.

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Figure from the genealogy of Christ. Late twelfth century. (Canterbury Cathedral)

Plate I. The early stained glass of Canterbury Cathedral

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A—Noah *B—Thara* *C—Ezekiel*

Figures from the genealogy of Christ. Twelfth century. (Canterbury Cathedral)

Plate II. The early stained glass of Canterbury Cathedral

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A—Adam

B—Lamech

C—Joanna

Figures from the genealogy of Christ. Twelfth century. (Canterbury Cathedral)

Plate III. The early stained glass of Canterbury Cathedral

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Canterbury glass as following that of Chartres, is supported by the less accomplished character of the former and by its less advanced colouring to which I have referred above. The *general* similarity of the Canterbury work to the French glass-paintings of their age cannot be denied, and accords with the view that Southern England and Northern France at that time formed one region of art, with slight local variations. This Franco-English group is in strong contrast with early German glass as exemplified by the famous Augsburg windows and the Rhenish windows by Gerlachus, now at Schloss Cappenberg. For a close parallel to the Canterbury figures we must turn to miniature-painting. The illuminations in the Canterbury psalter, in the Library of Trinity College, Cambridge, include a figure of the scribe Eadwine, of Christ Church, Canterbury, sitting at his desk under an architectural canopy [FIGURE on p. 34]. We find here striking similarities to the glass-paintings—the same stringy festooned folds of the robes, calling to mind those of nets hung out on the beach of some fisherman's cove, the same turrets and shingled roofs in the architectural setting; the chair in which the scribe is seated resembles that of Lamech [PLATE III, B] in the stained glass series. The date of the psalter is indicated by the fact that it includes no provision for the commemoration of St. Thomas à Becket;[6] it may therefore be assumed to have been written before the canonization of the saint in 1172. It is impossible to overlook the significance of the correspondence in style between this picture of Eadwine and the windows of the very monastery of which he was a member.

It would be possible to elaborate these notes, but enough has been said to show that the windows which are their subject were painted not earlier than 1174, but some considerable time before not only the Becket medallion windows at Canterbury, but also the apse windows of Chartres, erected probably about 1215. There is nothing unreasonable in the claim of an origin before 1200. If the phrase "English art" is not unequivocally justified, it may at least be said that some of the most important remains of the early Franco-English school of glass-painting are here on English soil. This is a fact too readily overlooked by French archæologists, who are prone to speak of English stained glass of this period as an offshoot from the school of Chartres.[7]

We may, however, quote in conclusion the opinion expressed many years ago by a French glass-painter:[8] "Un peu plus récentes que celles données par Suger à Saint-Denis, plus anciennes que celles des bas côtés et du chœur de la cathédrale de Chartres, les verrières de Cantorbéry égalent les premières et surpassent les secondes. Les bordures encadrant ces fenêtres, les feuillages qui en cernent et réunissent les médaillions, sont du goût le plus noble et de l'exécution la plus parfaite."

[6] See Eric G. Millar, *English Illuminated Manuscripts from the Tenth to the Thirteenth Century*, 1926, Pl. 43 (here reproduced by kind permission of the publisher, G. van Oest, of Paris, and of the Librarian of Trinity College); and M. R. James, *The Western Manuscripts in the Library of Trinity College, Cambridge*, Vol. II, p. 403.

[7] Thus E. Mâle, writing in Vol. II, Part I, of A. Michel's *Histoire de l'Art* (p. 374), accepts Westlake's views, and implies that not only the medallion windows, but also those of the clerestory of Canterbury, were either executed at Chartres or from designs supplied from Chartres.

[8] Henri Gérente, in 1846, quoted by O. Merson, *Les Vitraux*, 1894, p. 113.

SHORTER NOTICES

VERMEER'S *GUITAR PLAYER*.—In our last number Mr. A. C. R. Carter dealt with the pedigree of some of the more important pictures bequeathed to the public by the late Lord Iveagh. Our contributor drew attention to the fact that Dr. Hofstede de Groot states that by 1896 the work was in the possession of Mr. Stephen Gooden, and is now in the Johnson collection at Philadelphia. In other words, the Dutch historian gives us to suppose that the Iveagh and the Johnson pictures are one and the same, the presumption being that Lord Iveagh sold his picture (which he bought from the firm of Agnew) to the American collector. This, naturally, has puzzled some of our correspondents, and has brought us in particular a letter from Mr. John Hewitt, to which this note is intended as a reply.

If anyone less learned and accurate than Dr. Hofstede de Groot had been responsible for the implication, it would have been received with more reserve. As a matter of fact, however, there are in existence several versions of the subject, most of which may confidently be put on one side as dull copies. There remain the Iveagh and the Johnson versions, and these have been the subject of eager discussion ever since the will of Lord Iveagh was published. What with the time at my disposal and the distance that separates us from Philadelphia, I have not yet been able to determine to my satisfaction the real history of the two pictures—for two there are. But I am persuaded that that would really be unnecessary if only we could look at the pictures side by side. No one can do that, and the next best thing is to look at good photographs such as those reproduced on the accompanying Plates.

I am tempted to leave the matter at that, but it may be more prudent to point out that the

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compositions differ slightly. In the Iveagh picture the model's hair is in curls, in the other her hair is " up," or whatever the proper term is. Again, in the former, the pillar in the background is broad enough to be at one point cut into by the handle of the guitar, the cloth falls straight down from the table, and the landscape is painted with a stiff, staccato touch. The photographs show that this is not the case in the Johnson picture.

However, these differences indicate nothing as to authorship. What is important is the obvious fact that the Iveagh picture is on a far higher æsthetic plane than the Johnson one. The impasto is not only much richer and denser, but is managed not merely for its own effect but in order to give significance to the system of modelling. There is a crispness, too, in the handling of several passages in the Iveagh version, such as the ermine above the guitar, and, even more conspicuously, the dress covering the right knee, which is absent from the Johnson picture. The distribution of light and shade is much broader, more emphatic and more telling in the former work, and the general impression of character in the face is considerably subtler and somehow more real. This last remark applies also to the two landscapes in the picture within the picture. Then there are several odd details in the Iveagh canvas that tend to corroborate one's conviction. One of these is the way in which a single point of light on the gold picture-frame is caught, as it were, peeping through the girl's curls. How typical is this of Vermeer! With the echoes of a recent controversy in the air, it may be courting danger to add that the areas enclosed by the cracks are considerably smaller in the Johnson than in the Iveagh version.

No one will, I believe, dispute the attribution of the Iveagh picture to Vermeer, and it seems to me quite clear that, if that be admitted, there is no case for the Johnson one. The same artist did not paint both pictures. The author of the Johnson one, unfortunately, I cannot name; though, making a guess, I should say he belonged to the next generation. We have accordingly inscribed the plate of the Johnson version, " After Vermeer." R. R. T.

BRITISH MUSEUM. — The following appointments have been made by the Principal Trustees of the British Museum:

Mr. Reginald Allender Smith to be Keeper of British and Medieval Antiquities in succession to Mr. O. M. Dalton, who retires in December.

Mr. Edgar John Forsdyke to be a Deputy Keeper in the Department of Antiquities in succession to Mr. R. A. Smith.

Mr. Harold Idris Bell to be a Deputy Keeper in the Department of Manuscripts in succession to Mr. J. A. Herbert, who has retired.

MR. O. M. DALTON, whose retirement particularly affects us, has addressed a letter to us in which he recalls with pleasure his long association with THE BURLINGTON MAGAZINE. Since the summer of 1916 we have been privileged to have his help as a member of our Consultative Committee. Owing to the fact that from now onwards Mr. Dalton will be living rather far from London, he does not feel that his services as a member of the committee can be as useful as they have certainly been in the past, and so has decided to retire. We have no choice but to accept, with great reluctance, this decision, but we are happy to believe that from time to time he will be able to let us have the benefit of his opinion and perhaps to contribute occasional articles. We feel sure that Mr. Dalton's fellow-members and our readers in general will join us in congratulating him on an eminently useful career as a public servant and scholar, and in expressing our good wishes for his future.

THE NATIONAL ART-COLLECTIONS FUND have issued a statement to the effect that since last January 2,124 persons have become members, bringing the total to no fewer than 6,480. During the present year the Fund will celebrate its twenty-fifth birthday. We take this opportunity of congratulating the executive committee on so splendid an achievement and of wishing the Fund the best of good fortune in the coming years.

The most recent action of the committee consists of a promise of £1,000 and the gift of a drawing by Gainsborough to the Corporation of Ipswich. Towards the close of the Gainsborough Memorial Exhibition at Ipswich, a fund was opened with the object of acquiring an important early picture by Gainsborough which had been lent for exhibition by an American collector, and it is to swell that fund that the money has been voted. It is further hoped to establish something in the nature of a Gainsborough Memorial Art Gallery at Ipswich, and it is to encourage that excellent idea that the National Art-Collections Fund have presented the drawing to Ipswich. A reproduction appears on p. 46.

THE PRADO.—The announcement has been made during the past month that at last the alterations to the great Central Gallery of the Prado, begun early in the war period, have been completed, and officially opened by the King of Spain. The news is of the first importance, not so much because the event adds to the dignity of one of the great public collections of the world, but also because the

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The Guitar Player, by Jan Vermeer of Delft. Canvas, 50.8 by 44.5 cm. (The Iveagh Bequest)

The Guitar Player, after Jan Vermeer of Delft. Canvas, 51.4 by 43.2 cm. (The Johnson Collection, Philadelphia)

Shorter Notices: Vermeer's *Guitar Player*

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Portrait of a Gentleman, by Thomas Gainsborough. Black and white chalk on blue-grey paper, 69.9 by 50.8 cm. (Presented by the National Art-Collections Fund to Ipswich Corporation)

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alterations will enable the pictures to be classified in a rational way and to be exhibited with the maximum of effectiveness.

A BURNE-JONES EXHIBITION is to be held at the Fulham Central Library from April 21 to May 5. During the course of the exhibition, lectures will be given by Professor J. W. Mackail on "Burne-Jones and his Circle," and by Mr. A. S. Renshaw on "The Art of Burne-Jones."

THE LITERATURE OF ART

THE BERENSONIAN METHOD. BY ROGER FRY.

THREE ESSAYS IN METHOD. By BERNARD BERENSON. 139 pp. + 133 ills. and 1 col. pl. Oxford: Clarendon Press. 42s.

In these three essays Mr. Berenson sets out to give us an example of a scientific and objective method of solving the problems of attributions by exposing in detail his reasoning with regard to certain pictures of the Italian Renaissance. The completest demonstration is that devoted to a group of nine pictures.

Mr. Berenson tells us that his aim is "to tell the younger men what an old explorer like myself has to do when he starts to find out the author of a work of art." He represents this as the application of a scientific method in which, by consideration of details of architecture, costume, pose and facial type, he gradually tracks the picture in question to its place and date of origin. He then considers in turn the authors which those indications render available and chooses finally the author whose name was to be discovered.

This is, of course, not quite a literally exact account of the method actually employed, even by Mr. Berenson. What happens is that a researcher who has a long experience of pictures, when confronted with an unknown work, makes almost unconsciously a number of rapid comparisons with the mental images of other pictures called up by the one in question. He then probably goes through in his mind the artists thus brought into the question and provisionally fixes on one as the most probable. He then tests this hypothesis by a number of comparisons of photographs which may yield him support or lead to the abandonment of the hypothesis. Nor is there anything new in this method. All attributors have made appeal to details of architecture, costume, etc., to substantiate their guesses or demolish those of their rivals. What Mr. Berenson gives us is a far more imposing array of comparisons, based on special details; and he represents the chase for the author as being so elaborate that in this particular case we have to go through fifty pages of argument before we are allowed to do more than say that the pictures in question are Veronese and painted between 1480 and 1490. Then and only then may we mention the name of Domenico Morone which, to tell the truth, Mr. Berenson must have arrived at long before a tenth part of these facts had been clear to his mind.

However, there is no need to carp at this rather dramatic presentation of the actual process—it serves a number of useful purposes by the way; enables the author to dilate upon an immense number of pictures and often to illuminate their relations to one another by his acute observations. Nor is there in this case the slightest reason to doubt the validity of his results, since the pictures in question show the most evident affinity with the great signed picture of the *Fight Between the Gonzaga and the Bonacolsi*, in the Crespi Gallery and with the two exquisite panels allied to that work in the National Gallery. But Mr. Berenson's elaborate enquiry serves to substantiate fully a style of criticism which already presented great probability. But the *œuvre*, thus enriched and further added to by the closely similar series of panels in the Este Gallery in which Morone's specific qualities as a space-composer reach their highest point, only make more puzzling certain facts about the other works attributable to him.

There is, first of all, the beautiful signed *Madonna* at Berlin and the series of *Madonnas* that are inevitably grouped with that, and constitute our basis for his early period. Taken in the probable order of their dates, this series does give us a possible approximation to the middle period of the signed Crespi picture and its now numerous congeners. But once more at a still later period, 1503, Domenico Morone startles us by the library frescoes of S. Bernardino which are attributable to him on documentary evidence. The execution of these is so inferior to the conception that perhaps Crowe and Cavalcaselle's suggestion that they were carried out by journeymen painters may be the true explanation. Mr. Berenson, however, accepts them and offers us an ingenious theory of a sudden illumination falling upon Morone in his middle years, followed by a complete collapse at the end. The inspiring illumination he puts down to Gentile Bellini. This is a little surprising when we consider how much more closely the works of the middle period recall Ercole Roberti and Cossa. Even now we must admit that the personality of Morone is not perfectly clear to us. If, indeed, he were an entirely secondary and derivative artist, it would be less difficult to admit these alterations, but the work which has been grouped around the middle period indicates an artist of very considerable power and a peculiarly delicate and personal feeling.

The second essay in this book is concerned with the Botticelli *Madonna and Saints* of the Academy at Florence, which has for long been rejected as unworthy by all good Morellians, including Mr. Berenson himself. He now seeks to give it back to the master. This he does by showing that the heads of the Madonna and Christ Child were repainted by a Peruginesque painter thirty years after the picture had been delivered. Here the archæological method, based on the fashions of coiffure, scores a brilliant success, and the reconstruction made by substituting the heads from a Botticellian work, which was clearly a copy of the original figures, is entirely satisfactory. This is a fascinating piece of work, both for its value as a contribution to Botticelli's *œurve* and also for the interesting side-light it throws on the psychology of the art-historian, and

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the pitfalls which beset his path. Here, for instance, the presence of two non-Botticellian heads was enough to put off even the most careful students from seriously considering the quality of the remainder of the work.

The third essay on " A possible and an impossible Antonello de Messina," is the least satisfactory of the three. For some reason, which is not apparent, the author seems to have an almost personal objection to the picture. His mere choice of words in describing it betrays this. Mr. Berenson frequently finds a difficulty in preventing his powerful personality from intruding into the spectator's field of vision, and here he seems scarcely to make an effort against that. The picture in question undoubtedly has more affinities with Antonello than the author's description brings out. But then, as he admits, he has never seen it, and the colour and handling have to be taken into account.

Mr. Berenson endeavours to prove the impossibility of its having been painted before Antonello's death by an appeal to iconographical motives. It is, however, very difficult to prove such a negative conclusion. Thus he shows, by a large array of instances, how unlikely the motive of the Infant St. John is in the Veneto before 1500, but it does, all the same, turn up in one solitary instance—in a Mantegna, which our author has himself dated 1485. There is no doubt, however, of a strong probability against this design occurring before 1480, so that one might have been willing to admit the title an " improbable Antonello." The alternative suggested by our author, namely, Christofano da Parma, will strike most students as far wider of the mark than Antonello, however improbable that attribution may be.

Die flaemische Buchmalerei des XV und XVI. Jahrhunderts. Kuenstler und Werke von den Bruedern Van Eyck bis zu Simon Bening. By FRIEDRICH WINKLER. Leipzig (E. A. Seemann).

This work deals with the same subject as the monumental publication of the regretted Count Paul Durrieu, which appeared in 1921, and forms the summary of the lifelong researches of this author. While Durrieu's main object, however, seems to be to trace the general evolution of the art of book-illuminating in Flanders, Dr. Winkler makes the attempt to assign the great number of Flemish illuminated manuscripts that have come down to us to distinct artistic personalities and ateliers. The author has been successful, as in the many important contributions to the same subject he has given previously, in reconstructing the work of several ateliers—alas, mostly anonymous—to which he assigns the bulk of the production. His method, it must be admitted, has been very effective and even if some of his attributions may suffer modifications through future research, on the whole his grouping of the material will form the point of departure for future workers in this field.

What makes Winkler's investigations particularly valuable is the fact that he has personally examined, and in most cases photographed, almost all the illuminated manuscripts he deals with. There is hardly a Flemish manuscript of any consequence to art history which he had not seen and included in his lists. In ninety-one collotype plates he gives reproductions of 191 miniatures, among which there are many that are shown here for the first time to students. The text is divided into three parts: a short historical introduction, characteristics of the single artistic personalities in chronological succession, with lists of extant works, and a topographical index to the manuscripts preserved in public libraries and private collections, with critical and bibliographical notes. Winkler justly emphasizes the usefulness of his work for librarians who administrate illuminated manuscripts; by them his book should be regarded in future as an indispensable companion.

The scope of this review makes it impossible to do justice to the many important divergences between Durrieu's and Winkler's attributions—Winkler, for instance, does not take notice of the probable existence of an important artist by the name of Jehan de Pestivien, to whom Durrieu assigns a series of remarkable illuminated manuscripts—or to enter into details of the remarkable critical part of the book. The reviewer, however, would like to make the following rectification. The prayer-book formerly in the possession of Bernard Quaritch, quoted by Winkler on pp. 30 and 181 of his book, and assigned to the atelier of the illuminator of Guillebert de Mets, working between 1410 and 1450, now belongs to the J. Pierpont Morgan Library in New York City. It is included in the catalogue of this collection by Dr. M. R. James (Chiswick Press, 1906, privately printed), where it is described on p. 121 squ. According to Mr. James this book is " Anglo-Flemish," i.e., partly the work of English illuminators and scribes, partly of Flemings. The illuminations reproduced in the Quaritch catalogue quoted by Winkler (and also included in the James's catalogue) are certainly the work of an English miniator of *c.* 1450 as has been pointed out by Dr. James and can be confirmed by the reviewer, who has seen the original manuscript.

M. H. BERNATH

Pencil Drawings by William Blake. Edited by GEOFFREY KEYNES. 82 pp. + 82 pl. (Nonesuch Press.) 35s.

The selection of pencil drawings by William Blake, edited by Mr. Keynes for the Nonesuch Press, is a welcome contribution to the study of the artist and his methods. The sketches, which are many of them associated with his best known designs, are thoroughly characteristic of the man. They are flung lightly upon the paper, and represent the essential features of the composition as it flashed upon his mind. They were in general but little altered in the finished work, and in them is unfolded in unmistakable terms the secret underlying Blake's hold upon our imagination. It is in his unerring instinct for adapting the rhythmic movement of figures in action to the needs of his design, that his chief strength lies. He was less interested than perhaps any other painter of distinction, with the possible exception of El Greco, in the facts of nature as they are. Consequently he seldom had recourse to the living model for his studies, contenting himself with a certain number of abstract types of form and countenance. It was the idea of the human body that he cared about, not its substance. Thus his more finished drawings of individual heads,

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of which perhaps a too large proportion is included in the present volume, will be found relatively empty and monotonous. It is in sketches like that for "The Soul Exploring the Recesses of the Grave" (Plate 30), from Blair's "Grave," that we are conscious of true creative passion. The lines of this charming invention are here touched in with a spontaneity and fire that are typical of the artist at his best. The original drawings for the woodcuts to Thornton's "Virgil," which show a more careful finish than is usual with Blake in his original studies for engraving, are carried out with a delicacy and tenderness that render them as a series among the loveliest of his drawings. It is indeed greatly to be regretted that on the occasion of the dispersal of the Linnell collection they were not acquired for the nation. The volume is much to be commended for the excellence of the reproductions, as well as for the agreeable aspect which it presents as a whole. We should be afraid, however, that the publishers may have been oversanguine in printing so large an edition as fifteen hundred, especially in the light of some recent Blake publications, where the supply is believed very largely to have exceeded the demand.

A. G. B. R.

Islamische Stoffe aus Aegyptischen Gräbern. By Ernst Kühnel. 91 pp. + 50 pl. (10 in col.). Berlin (Ernst Wasmuth), 1927. M.60.

Twenty-five years ago the late Sir Purdon Clarke remarked that the stuffs from the Egyptian burying-grounds then coming to light in considerable quantities and obtainable for trifling sums, would one day be much sought after and hard to come by. The prediction has now very nearly reached entire fulfilment. The stupendous discovery in the valley of the kings, of which we do not even yet know the full extent, is not likely to be paralleled or even feebly reflected in the region of Coptic and Muhammadan art. There was no attempt at concealment of the later burying-places, and by this time they must be pretty well exhausted. The task now is to weigh the harvest already reaped. The beginnings of a systematic classification of all available material have already thrown a flood of light on the origins of both early Christian and early Muhammadan art.

The excellent series of plates and Dr. Kühnel's detailed descriptions of the Arab stuffs at Berlin, are warranted by the scope of the collection. The first piece illustrated (Plate 1, No. 4,504) bears an inscription which can refer to no other than the great Hârûn ar-Rashid. On the same plate is reproduced a stuff inscribed with the name of the Abbasid Khalif El Mutî (10th century). An example reproduced in colours (Plate 7), may also be precisely dated by comparison with a parallel specimen at South Kensington, bearing the name of the Fâtimite Khalif El Mustansir (11th century). In the Fâtimite time animal forms were often rendered and the spirited representations recall the later forms on Islamic pottery and Damascened metalwork.

The embroideries discussed by Dr. Kühnel cover pretty much the same ground as the collection at the Victoria and Albert Museum, but it is a pity that the latter place can provide no parallel to the sampler reproduced on Plate 34 (No. 4,842), showing how great was the variety of designs and methods used by the Egyptian embroiderer at one period under the Mamlûks.

Egypt was on the high road of medieval traffic, and the varieties of woven silks found there will be appreciated by readers of Dr. Kühnel's volume, though the plates in this section are confined more particularly to those actually woven in Egypt. The last plate (50) shows a linen fabric with a pattern for embroidery drawn in outline.

Dr. Kühnel has done his work remarkably well, and students will welcome it. A. F. K.

Umbria Santa. By Corrado Ricci. Translated by H. C. Stewart. 190 pp. + 55 pl. (Faber and Gwyer.) 12s. 6d.

"Umbria Santa" was published in 1926, when the eyes of the civilized world were turned towards Umbria, the home of St. Francis; and in the opening passages of his book, Signor Corrado Ricci tells his readers why he writes of *holy* Umbria. It is, he says, because that province is holy in its aspect, holy in its art, and holy in the part it played in the civilization of Italy, whilst its greatest citizens were saints.

Of the saints he deals with three, the greatest of them in the work done for the world being St. Benedict. He was first in time, and comes first in the book, to be followed by St. Francis and his followers, to whom, having regard to the occasion of the publication, naturally more space is devoted. And after St. Francis, his country, and the buildings connected with him, the first portion of the book is brought to a close with the story of the Augustinian St. Rita.

The remainder of "Umbria Santa" is devoted to Umbrian art, a number of artists being passed under review; a chapter each being devoted to three of the principal, Perugino, Pintoricchio, and Luca Signorelli. The illustrations are numerous and well chosen. Some of them are photographs of Umbrian scenery, such as Lake Trasimene, or Umbrian churches, such as S. Benedetto of Norcia and S. Francesco in Assisi; but the majority are reproductions of works of art, some well known, others less so, by Umbrian or Tuscan artists.

Messrs. Faber and Gwyer have been well advised to publish an English translation of a work which contains much perhaps impossible to find elsewhere between two covers, and it should find a ready sale. E. B.

A Cretan Statuette in the Fitzwilliam Museum. A Study in Minoan Costumes. By A. J. B. Wace. (Cambridge University Press.) 10s. 6d.

Whether this curious little marble figure belongs to the sixteenth century B.C. or to the twentieth century A.D., as has been suggested in some quarters, it has served a most useful turn in inspiring Mr. Wace to publish this extremely able and interesting treatise. We have here a critical summary of what is known about the costume of Minoan women, supplemented by several valuable additions and corrections suggested by the author's wide technical knowledge of the different types of weaving and embroidery, practised at various periods in Greece and the adjacent countries.

It is unfortunate that neither this statuette nor the little ivory snake goddess, now in the Boston

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Museum, to which it is closely akin in style, has any very clear or reliable provenance, and one wishes that Mr. Wace would have devoted more space to a discussion of the relative value of such evidence as exists for or against the authenticity of the statuette.

The material of the figure, which is said to have been found in Crete near Candia or (according to a more recent report) in the ruins of the town which was the port of Knossos, is a local Cretan marble of a pinkish tone; but the statuette made its first public appearance in Paris, as did also the Boston ivory. The technique is curious, the figure being made in two pieces dowelled together at the waist. The ivory is made in the same way though the join is lower down; the reason for this join is not clear as the beautiful ivory acrobat figures from Knossos show that the Minoan artists were used to carving the trunks of their figures in one piece. It is true that the terra-cotta and faïence figurines from Petsophas and elsewhere are dowelled, but the different material would furnish an explanation of this. On the other hand, it is of course possible that the technique has some ritual significance.

The plates, with the exception of the coloured frontispiece, are excellent and include illustrations of the Boston ivory snake-goddess and the bronze-goddess from Berlin. M. H. L.

ART IN AMERICA: Indian Art in Boston Museum

The building of the new wing of Western Arts at the Museum of Fine Arts in Boston has made possible the further expansion of the Indian department, a section which has been growing steadily under the curatorship of Dr. Ananda Coomaraswamy for the past ten years. Several newly-installed galleries adjacent to the Chinese section were opened a few weeks ago. In them are to be found recent acquisitions and some monumental pieces which were acquired in 1921, but which, owing to lack of space, have not before been exhibited at the museum.

The recent accessions consist chiefly of sculpture. Possibly the most distinguished piece is a seventh-century South Indian *Durgā* (height 1.51 m.), presented by Dr. Denman W. Ross a little less than a year ago.[1] Installed in an appropriate niche, suggesting its original location on the exterior of a shrine, with the light falling on it from above and throwing the eyes into deep shadow, the full beauty of the figure is brought out. It is so placed that it can be seen from several adjoining galleries, and its presence pervades them all. Unlike the thirteenth-century Javanese *Durgā* near-by, this presence seems a spiritual, and not a physical one.

The figure of the goddess is carved in high relief from the dark granulite of the south of India. She is represented as the victorious Mahis-āsura-Mardini of the Paurānik legends, standing on the head of her adversary, the Asura (demon) Mahisa. In her many arms she carries the weapons of Vishnu, Siva, and other deities. One of the arms, which was apparently made from a separate piece of stone and fastened on with two metal rivets, is missing. Otherwise the relief is in excellent condition. It is a noteworthy example of early Dravidian art.

The aim of the department is to assemble a representative group of Indian and Indonesian works ranging in date from the earliest times down to the present day. Though there are several good pieces of Gandhāra sculpture in the collection, one does not find here the over-emphasis on this Indo-Hellenistic phase which is so often noticed in European and American museums—an over-emphasis due, no doubt, to the fact that Gandhāra forms are easily understood by those already familiar with the art of Greece and Rome. Most of the recent acquisitions in Boston belong to the Mathurā school, which was flourishing at the same time as that of Gandhāra, and which may be said to form a link between the Indo-Hellenistic and the more typically Indian art of the south.

These simply blocked in Maturā reliefs show a strange blending of naturalistic treatment of detail with great emphasis on design and orderly arrangement. A red sandstone Railing Pillar, with a Yaksi figure in relief (height, 0.76 m.), another recent gift from Dr. Ross, has a pattern built up of opposing diagonals within a narrow upright panel—an extremely difficult problem in space-filling. A Half-pediment, also of red sandstone, is as interesting in its iconography as in its design. The fragment, slightly more than half of the original arch, is carved on both sides, and the pattern of the whole appears to have been a symmetrical one. Two scenes from the life of the Buddha are represented on each side, but, following the early manner, the representation is purely symbolic. In one scene the Bowl-relic, set upon an altar, is worshipped by a man-lion; in another the Bodhi-tree, with its votive garlands and enclosing railing, symbolizes the Great Enlightenment. On the other side is the Turning of the Wheel of the Law—a wheel upon a pillar—in the Deer Park of Benares, and below this a temple with worshippers bearing offerings. In the inter-sections of the arches are great-headed crocodiles and flying Garudas carrying serpents in their beaks. These are excellent in design.

Among the pieces received several years ago, and now shown at the museum for the first time, are some twenty Amarāvāti fragments. These are by no means so important as the Amarāvāti reliefs in the British Museum, but, broken as they are, they reveal many passages which are remarkable for quality of execution and beauty of line-character. They were given to the Museum of Fine Arts in 1921 by the Government Museum in Madras.

A case of early terra-cotta figurines is also included in the new installation.[2] For the most part these are of greater archæological than

[1] "Bulletin of the Museum of Fine Arts," Boston, April, 1927, pp. 22-25.

[2] "Bulletin of the Museum of Fine Arts," Boston, August, 1927, pp. 50-54.

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æsthetic interest. Several of the pieces, one a nude goddess, are thought to be Indo-Sumerian and to date from the second millennium B.C. It is interesting to note that the nude goddess type, which is known to have existed in Europe and Asia Minor from the Paleolithic period onward, is also found as far east as the Valley of the Ganges.

A significant fact, and particularly significant because unusual in the United States, is that the publications of the department of Indian art have kept pace with the growth of the collection. Catalogues dealing with different phases of Indian art in the museum have appeared from time to time—the first volume in 1923, the fifth, and latest, on *Rajput Painting*, in 1926. By means of these and other publications, some scholarly, some popular in form, and by building up a large library dealing with Indian and Indonesian art, Dr. Coomaraswamy is presenting to the public much of the background of religious belief, literary tradition, and critical opinion which is necessary to an understanding of the arts of India. ELLA S. SIPLE

ART IN FRANCE : The Bibliotheque d'Art et d'Archéologie of the University of Paris

The history of this library is well known. It was originally a private library and its founder, M. Jacques Doucet, generously offered it to the University of Paris on New Year's Day, 1918. Even before it became a public institution it was utilized by historians and archæologists who, owing to the poverty of official sources, obtained permission from M. Doucet to work in his library. This collection of books, manuscripts, documents, photographs, prints, etc., relating to art and all forms of artistic expression in all countries and in all ages, is an ideal example of the specialized library.

In the present state of knowledge it is impossible to include all publications in a single library. The Nationale, forced to acquire literary, technical and scientific works of every description, naturally has not the means to obtain from abroad the costly and increasingly numerous publications on architecture and the plastic and decorative arts. The Doucet foundation fills this void. As much by its composition as by its method of classification, it renders research easy. Each room, its director tells us, is devoted to a separate section of art history, and each contains documents methodically classified, so that students can find at once the works they need.

In accepting the Doucet gift during the war, the University assumed a heavy charge. No grants were to be expected. It was not till 1921 that the State gave an annual grant of 100,000 frs. This saved the library. The future was assured a few years later when the State transferred it to the mansion in rue Berryer, bequeathed by Mme. la Baronne Salamon de Rothschild.

The sum of 100,000 frs. is, of course, insufficient for the expenses of such an institution. M. André Joubin, the director, tells us " Il reste encore beaucoup à faire—des séries importantes à développer, notre immense repertoire photographique à compléter et à exploiter, le catalogue de la bibliothèque à publier : voilà l'œuvre de demain. Elle présente une si grande importance pour nos études, elle répond à un besoin si souvent exprimé par les érudits, que je ne doute point que des amis voudront encore nous aider à la réalizer."

Fortunately, so great is the library's reputation, and so lively the public interest in it, that it receives works from all manner of public and private bodies. M. Joubin adds that owing to generous support, he has been able to resume the publication of " Le Repertoire d'Art et d'Archéologie," and so assure the continuation of one of the most valuable enterprises of M. Doucet.

The following figures give some idea of the treasures amassed in the rue Berryer. The library contains 100,000 printed volumes; monographs on artists, manuals, dictionaries, periodicals, Chinese and Japanese books: five hundred manuscript volumes, fifteen hundred files of manuscripts, autographs, a hundred and fifty thousand photographs of various descriptions, ten thousand prints, ancient and modern, two thousand engravings, etc., and, finally, thirty thousand catalogues of sales taking place since the end of the seventeenth century. Among recent acquisitions are volumes on the Blumenthal collection in New York and the David Weill collection in Paris, the MS. of Delacroix's " Journal," given by Mr. David Weill, the still unpublished MS. of " Noa-Noa," and a hundred letters from Gauguin to his wife, given by the artist's son, and engraved works by Matisse.

The Print Room of the library possesses, besides, the complete engravings of Goya, Degas, Lautrec and Gauguin. Miss Frick has offered to pay for 2,000 photographs a year, taken principally in provincial museums and private collections. M. Joubin has founded a Société des Amis of the library. He hopes his appeal will be heard both in France and abroad. WALDEMAR GEORGE

LETTER

" DECORATIVE MOTIVES OF ORIENTAL ART "

SIR,—My attention has only just been called to the review, by Dr. W. P. Yetts, in your November issue, of the book, " Decorative Motives of Oriental Art," and I very much regret that owing to the distance between here and San Francisco, the reply of Miss Ball thereto cannot reach you for some time, but lest the review should be accepted as a fair comment on a book in which " errors abound on almost every page," as Dr. Yetts states, I ask permission, as having participated in its production, to throw the limelight upon the one error Dr. Yetts has singled out for reprobation in a book of 281 pages. Why so lenient? For appearance sake?

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His column of treatise on the *K'eng chih t'u* shows that he is well acquainted with the book, and he says that the illustration in Miss Ball's book on pp. 94-5, which is described as " from a Chinese painting on woven paper by the Emperor K'ang Hsi," is not by an Emperor but " is in fact a version of one of the forty-six designs made by the Court Painter Chiao Ping-chêng for a new edition published in 1696." Now K'ang Hsi ordered these drawings to be cut on wood and printed, and the printed copies are all of outline drawings, and he must be well aware of the impossibility of the illustration in question being taken from the outline wood-cut of that book. The illustration was borrowed from E. A. Strehlneck's " Chinese Pictorial Art," but I know not where to find a copy here, so I must leave that to the authoress.

Miss Ball further wrote that the illustration " is known as a *pei wên* study because it is painted on woven paper." (I should have preferred to call it plaited paper.) This he ridicules thus: " The characters *p'ei wên chai* have nothing to do with woven paper." Here is a trick not easily grasped by European readers. Dr. Yetts has substituted *p'ei* for *pei,* thus altering the Chinese character represented by the Roman transliteration, and with it, its meaning. There is no need to consider what *p'ei wên chai* means, what Miss Ball wrote was *pei wên,* and that is the correct technical term for paper overlaid or " covered " with a plaiting of other paper in the form of basket work, on which drawings were often made, and that this is true of the illustration concerned may be easily seen through a magnifying glass by anyone with eyes.

Other points I must leave Miss Ball to dispose of herself. That she may have made some mistakes in the field which Dr. Yetts owns " is too vast for one person to explore thoroughly," may be, but it is a little ungenerous to bludgeon her because she entered the fringe of a jungle which has grown up, not out of the " *scanty* Western writings on the subject," but out of their confusing multiplicity, and such recklessness as Dr. Yetts has here still further exhibited. Such criticisms savour of pedantic bumptiousness, and are helpful to no one.

Yours faithfully,

WILL H. EDMUNDS

[Mr. W. Perceval Yetts has read the above letter, and we publish his reply below. In view of the very technical nature of the questions under consideration, and the rather indirect bearing these have on art history, we regret that we cannot continue the controversy beyond our present issue.—EDITOR.]

I am sorry that my review has made Mr. Edmunds so angry. A reviewer's duty is to give frank criticism; and of frank criticism there can be no reasonable cause for complaint if it be fair and expressed courteously. Mr. Edmunds does not charge me with discourtesy; indeed, he is hardly in a position to do so, even had I deserved it. He does charge me with unfairness; but before I answer his complaints, I must point out that Mr. Edmunds is mistaken as to the nature of the illustration under discussion, although he says it " may be easily seen through a magnifying glass by anyone with eyes." True, it is a contrivance of woven or plaited paper—a fact never questioned by me; but it is not executed with a brush, as both he and Miss Ball imagine. In the words of Mr. Strehlneek, when describing the original of the illustration, the design is carried out by " the skilful and careful intertwining of long, thin strips of paper. No help has been asked from pen, pencil or brush." Again, in his Chinese text (p. 238), Mr. Strehlneek mentions the technique of narrow black and white strips of paper woven into a design.

By calling attention to *Chinese Pictorial Art* as the source of the illustration, Mr. Edmunds discloses still further inaccuracies on the part of Miss Ball; for, on turning to that book, I find she has misquoted Mr. Strehlneek in several particulars. These I note below.

The following defects in the author's description were mentioned in my review:—

(1) That the artist was wrongly stated to have been the Emperor K'ang Hsi.—This error is copied from Mr. Strehlneek (p. 252).

(2) That the subject was described as " Ploughing," whereas it really represents harrowing.—Mr. Strehlneek calls it " Agriculture," which is correct so far as it goes. " Ploughing " is portrayed in another picture of the series.

(3) Failure to recognize the design as one derived from a famous book, entitled *Kêng chih t'u,* which is a favourite source of decorative motives among Far Eastern artists and craftsmen.—Mr. Strehlneek, in his Chinese text (p. 238), specifies the *Kêng chih t'u* as the origin of the design; so, although Miss Ball may not be able to read Chinese, she might easily have avoided this failure by turning to one of her Oriental contributors for advice.

(4) Confusion between the text of the poem and the renderings of two seals appended at the end of the poem.—The translation of the poem is copied verbatim (except for one or two minor alterations) from Mr. Strehlneek, who carefully prints the two seal renderings in a way that separates them from the poem.

(5) Misunderstanding of the seal impressed upon the right-hand top corner.—I strongly suspect that Miss Ball merely copied Mr. Strehlneek's " A Pei-wên Study," and added two errors of her own; but, since this comment is a special cause of Mr. Edmunds's complaint, I will deal with it more fully later.

The fact that Miss Ball has copied errors from another writer does not mitigate the defects, for authors must accept responsibility for their statements unless they expressly intimate that they are made on the authority of others. Miss Ball omits any such acknowledgment from her text on p. 96, and merely notes in the Index of Illustrations that this one is reproduced by " Permission of ' Chinese Pictorial Art,' E. A. Strehlneck," misspelling, incidentally, the author's name.

The truth of my comments, (1) to (4), is incontestable. Mr. Edmunds euphemistically refers to this tissue of inaccuracies as " one error." He asks why I was content to single it out for criticism. My answer is that it seemed to provide a fair sample of the rest of the book, and at the same time a topic of general interest. Reviews must be readable and concise. No editor would accept long lists of *errata.*

There remains the question of the seal bearing the characters *p'ei wên chai,* which is the name of a palace library. Mr. Strehlneek labels the poem, *not the picture,* " A Pei-wên Study," a somewhat loose rendering, seeing that the seal alludes to the library. Mr. Edmunds asserts that *pei wên* is a technical term appropriate to the woven type of picture. His error concerning the nature of this particular picture has been noticed already. I neither know the term, nor can I find it in any of several dictionaries. But I am ready to learn, and perhaps Mr. Edmunds will be so good as to indicate the Chinese characters thus transliterated, and otherwise demonstrate his authority for the assertion. The characters may be indicated by giving their respective numbers in Giles's Dictionary. He accuses me of a " trick." This is a hard word, which I find explained in the " Concise Oxford Dictionary " as " fraudulent device or stratagem." I feel sure that Mr. Edmunds, when in calmer mood, will wish to apologize for this word, if not for others which he has used.

Finally, I would remind Mr. Edmunds that readers of THE BURLINGTON MAGAZINE are accustomed to find there frank reviews written by specialists. Had I neglected to sound a warning against the countless inaccuracies and misleading statements contained in " Decorative Motives of Oriental Art," I should have failed to conform to the standard maintained by the Magazine.

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for Connoisseurs

Illustrated & Published Monthly

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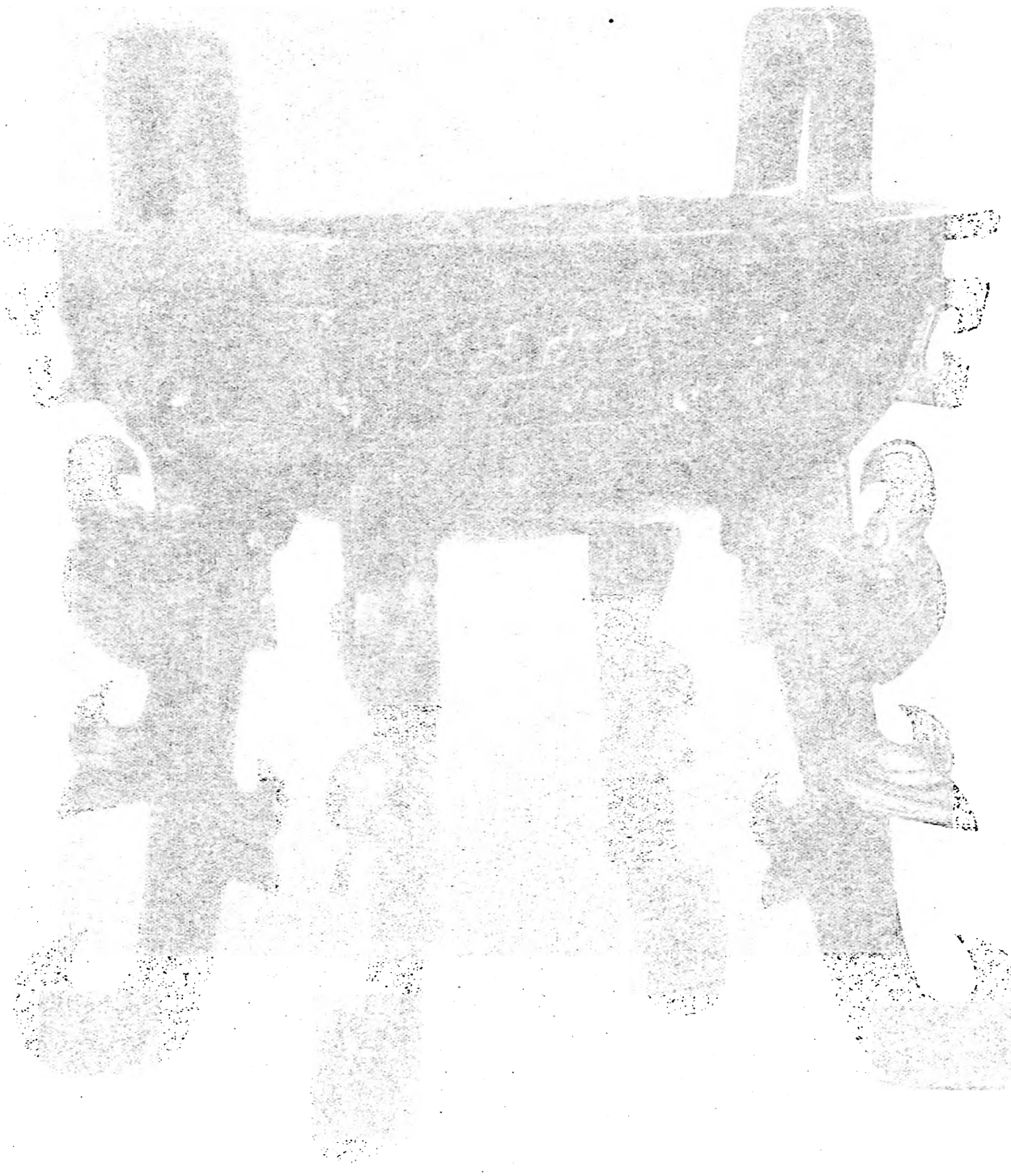

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EDITORIAL : *The Turner Drawings at Millbank*

IT was gratifying to find, after the water had done its work at the Tate Gallery, that, except in a few "rags" run short at once of "copy" and of ideas, there was no outburst of indignation against those entrusted with the safe keeping of the collection, who, of course, deserved sympathy rather than blame. In these circumstances, those who are seriously concerned for the welfare of the Gallery will feel all the freer frankly to consider the future from a practical point of view. We may confidently leave the Government to find some way of avoiding a repetition of such a calamity, but, floods or no floods, it behoves us to ask ourselves whether we are making the best use of those of our possessions which we so very nearly lost.

Since the disaster there has been a good deal said in and out of the Press about the desirability of our sending out more of the Turner drawings at the Tate Gallery on loan to the provincial galleries. There is little logical reason for connecting such a reform with the inundation of Millbank, except that one effect of the flood has been to focus public attention on the Tate Gallery, and it will also be recalled that the terms of reference of the Royal Commission on Museums and Galleries include the instruction to consider this important question.

It seems to us that there are many works of art in our chief London museums that, simply owing to their importance, ought not to be liable to removal. In the case of the National Gallery, for example, the regulations should surely not permit the trustees to send out on loan great pictures that are unique or all but so, and that are connected in everyone's mind with Trafalgar Square. The removal to a provincial gallery of a picture like Titian's *Bacchus and Ariadne* or like *The Virgin of the Rocks* would defeat its own purpose. Art lovers in a single English city would thereby be gratified, but visitors from all over England and the world would be disappointed.

In the matter of oil paintings the trustees have been almost compelled to keep in mind two considerations. First, the inadvisability of breaking up the main collection of great pictures, and, second, the futility of sending out mediocre ones. Accordingly really important paintings have as a rule been sent out only to National Galleries, like that in Edinburgh. For most other galleries there have been prepared groups of very interesting pictures by masters who happen to be abundantly represented in the gallery. The method of responding to appeals for loans perhaps tends to be erratic, but seems to have worked quite well, and there may be something to be said for leaving well alone; but regularization of these practices is usually a gain, if only because it reduces worry.

There are plenty of pictures belonging to a numerous class which it is reasonable for the trustees temporarily to sacrifice for the enjoyment of our fellow-citizens in the provinces. There appear to be only two serious arguments against such a course: that the art student might to some extent be inconvenienced (for the more closely our art possessions are concentrated in one place, the less trouble the expert is bound to have); and that the more moving about there is of ancient works of art, the greater is the risk of damage. These are serious arguments that must be considered with care by the commissioners before any alteration of the regulations is recommended.

As for the Turners, it does not seem to be generally known that groups of the Tate Gallery drawings are, in fact, sent out on tour round the country; and we are authoritatively informed that the coloured ones at any rate have not been improved by these jaunts. It will be generally agreed that those provincial curators who have not the knowledge, experience, or good sense properly to look after the drawings entrusted to them, should be refused without hesitation; but those who, adequately instructed in the matter, can be depended on, have something as near as can be a right to loans.

If there is a case at all for lending paintings of the sort we have discussed, there is certainly a far stronger one for lending portions of the vast mass of Turner drawings at Millbank. In the provinces there is a particularly keen interest in Turner drawings. Special visits on the part of research workers seeking a particular drawing at the Tate Gallery are comparatively rare. Many of the drawings are so similar that the absence of some would in the ordinary course scarcely be missed. They are light and consequently easily and cheaply conveyed from place to place.

The guiding principle would seem then to be that the nearer a work of art approaches a duplicate the stronger is the case for lending it, and vice versa. The retention of duplicates can in no case be defended. It should not be beyond the power of the commission roughly to indicate where the line should be drawn.

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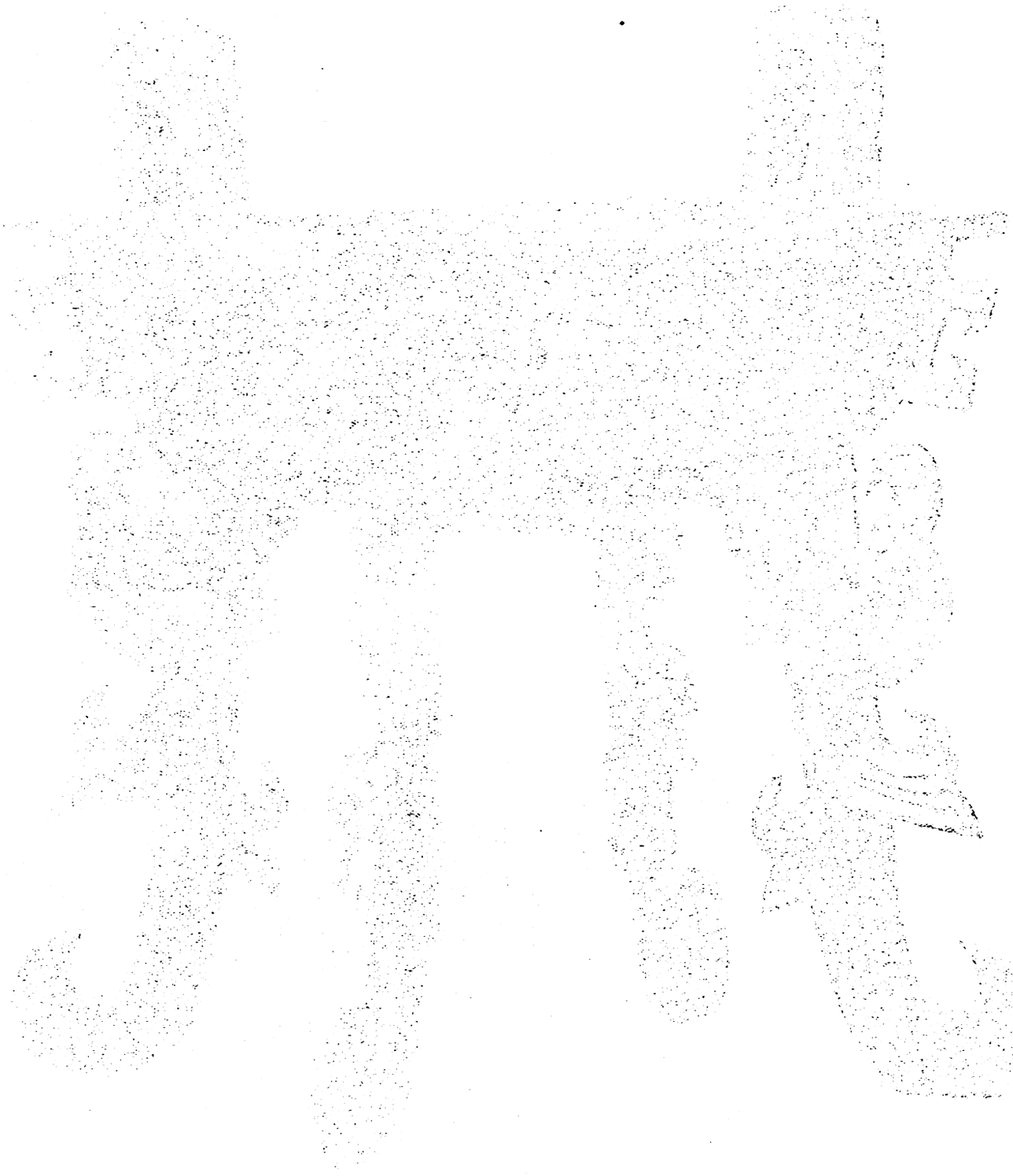

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A BRONZE DEDICATED TO THE GRAND GUARDIAN

BY W. PERCEVAL YETTS

I HAVE chosen this heading in accordance with recognized usage; for bronzes bearing the characters T'ai Pao, Grand Guardian, are generally connected in a sacral sense with the exalted official who, together with two others, ranked next to the Emperor himself. These three, the San Kung, formed the privy council, and were superior to executive ministers of the government. The posts were established at the beginning of the Chou period, as recorded in the *Book of History;* but probably they were survivals of the Yin tradition, like many Chou institutions.

Now, the only Grand Guardian under the Chou known to history by name is Shih, Duke of Shao and Marquis of Yen, famed as a founder of the dynasty towards the end of the twelfth century B.C. Accordingly with him in particular the bronzes, inscribed with the title T'ai Pao, are usually associated. Although enfeoffed with the State of Yen (in which modern Peking lies), he remained at the capital and exercised general control over the western half of the Empire. Like Saint Louis under the oak at Vincennes, the Grand Guardian Shih used to administer the law at the foot of a certain pear-tree. After his death, the people preserved the tree in grateful memory of a just ruler; indeed, the reverence with which they cherished it is the theme of a popular ballad in the *Book of Poetry*:—

> Cut not, fell not this wild pear-tree,
> Many-branched and sweet-fruited;
> Beneath it tarried the Lord of Shao.

The foregoing may at first sight seem somewhat irrelevant to due appreciation of the noble vessel represented as the FRONTISPIECE. Yet I venture to think it a proper preamble to an estimate of its age and purpose. Another *ting*, closely resembling this, is portrayed in the catalogue entitled *Ning shou chien ku* (I, 28-9). The likeness extends to their inscriptions, except that the maker of the vessel in the catalogue is called Hu. Now, Hu was the personal name of Shih's descendant who succeeded him some two centuries and a half later as ruler of Yen. Moreover, from one of the ballads in the *Book of Poetry*, this Hu is known to have been invested with added territory by the Emperor, who simultaneously conferred a signal honour, on both him and his illustrious ancestor, by ordaining that the ceremony should be carried out with the same rites as those formerly observed at the investiture of the Grand Guardian Shih.[1] The editors of the catalogue reasonably surmise that the Hu of the bronze may have been this particular ruler of Yen, who commemorated the event by casting the *ting* in honour of the founder of his house.

INKED SQUEEZE OF INSCRIPTION
(Actual size.)

Descendants of the Grand Guardian ruled over Yen for nine hundred years till the State was extinguished in 221 B.C. Many of this long line must have had occasion to celebrate imperial favours and other auspicious happenings by depositing in their ancestral temple sacrificial bronzes dedicated to the Grand Guardian. Had they not done so, they would have neglected the sacred rites prescribed for nobles in Feudal China. Thus is explained the fact that several bronzes, inscribed to T'ai Pao, survive to the present day. Moreover, the close similarity between known examples of the type here represented may be attributed to the copying of a traditional bronze vessel cast in honour of the Grand Guardian.[2]

The general experience is that, when clues to the ages of bronzes are sought from their inscriptions, those characters which might be expected to disclose the identity of historical associations are the most difficult to decipher. The inscription on this bronze, of which an inked squeeze is reproduced here, is no exception. Thus the first character, presumably representing the maker, has given rise to various interpretations. The famous archæologist, Juan Yüan, gives it as *yü*, the first personal pronoun. Another reads it as *Kung* (Giles's Dict., No. 6,571), and another as *Kung* (Giles's Dict., No. 6,574). The first *Kung* is the posthumous name of a ruler of Yen who reigned 528-524 B.C.; but an unqualified attribution of

[1] *v.* Chavannes, *Mémoires historiques de Se-ma Ts'ien*, I, 271, and Legge, *Chinese Classics*, IV, Pt. II, 554-5.

[2] For other examples *v. Hsi ch'ing ku chien*, II, 11; *Hsi ch'ing hsü chien*, I, 10-12; *Ning shou chien ku*, I, 28.

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the bronze to him would be rash for several reasons.[3] Mr. Takata's rendering of the character as *Pien* (Giles's Dict., No. 9,174) seems the most reasonable. Accordingly the inscription may be translated thus: "Pien made this Sacral Vessel. Grand Guardian."

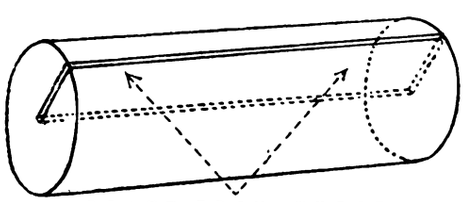
Taking into account the considerations outlined above and the style and workmanship of the bronze, the probability seems to be that it was made during the Chou period for sacrificial purposes. Possibly one of the rulers of Yen had it cast for the ancestral temple of the family in honour of their illustrious founder, the Grand Guardian Shih, Duke of Shao and Marquis of Yen.

[3] These and other debatable points concerning the decipherment of the inscription cannot be discussed here. The following references are given for the convenience of those who wish to investigate the problem further: *Chi ku chai*, V, 13; *Hsi ch'ing hsü chien*, I, 10; *Ku chou p'ien*, LXIX, 8-9, and XXXI, 10-13; *Chi ku shih chi chin wên shu*, I, 14-15.

CRACKS IN FLEMISH PRIMITIVES

BY EMILE RENDERS

I PROPOSE here to attempt to treat certain important points regarding the distinction between genuine and imitation Flemish primitives too little known to the majority of collectors and critics. It is advisable even for those who have a natural gift of feeling and vision to know by what practical means it is possible to distinguish between the authentic primitive and the forgery, to learn



PLANK FROM WHICH PANEL IS CUT

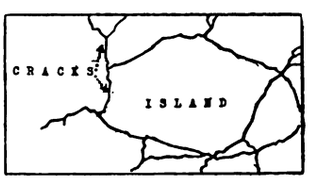
how the cracks and the areas of pigment enclosed by them differ as between an original and a fake.

How was a Flemish primitive painted,[1] and how did the cracks form? The majority of Flemish primitives were painted on oak panels, the width of which varied, in accordance with their dimensions, from a half centimetre to two and a half centimetres. These panels, cut lengthways in the same direction as the grain from the trunk of a tree, were entirely coated with a mixture of pipeclay, water and ordinary size or fish glue. The thickness of this priming varied from a millimetre to a quarter of a millimetre, according to the particular studio and the period. When dry, it was smoothed down in readiness to receive the first outline of the composition and the first coats of tempera paint.

As long as the priming, thanks to its elasticity, could contract and expand according to the swelling and shrinking of the wood, no cracks were formed. These were produced only when the priming had definitely hardened and become brittle through the action of the wood as it swelled or shrank in accordance with the varying amount of moisture in the air.

The cracks produced in a thin or medium priming faithfully follow the grain of the wood. Those in a thick priming form more independently and at double or treble the distances between the lines formed by the grain of the wood.

Such cracks always have ramifications resembling small capricious streams flowing into a river. It is the sum total of these cracks which produces what I here call "islands" of pigment, the surfaces of which are always concave, though in varying degree, dependent on the extent to which the panel, after the cracking of its priming, has been exposed to damp. Lest there should be any doubt as to what precisely I mean by islands, may I indicate this small diagram of a fragment of the surface of a typical Flemish primitive?



What is the action of damp on the form of the scaling produced by the cracks in the majority of ancient works?

The damp in the air is deposited in the cracks, and on reaching the wood causes the animal size in the priming in the vicinity of the cracks to swell, go mouldy, and rot. The pipeclay, in dilating, raises the edges of the islands and forces them to take a concave shape. I can affirm without fear of contradiction that a faker has never succeeded in giving concave form to the islands he has caused by artificial cracks, and that the concavity of an island can only be the work of time.

What are the different methods employed by fakers to produce artificial cracks in their works?

(1) The covering of the painting, freshly finished and varnished, with a coat of gum arabic or other glue. The drying of this gum rapidly, so that it cracks very uniformly over the whole surface of the panel and drags with it, in its shrinkage through the heat, the fresh

[1] I refer the reader to a most interesting work, "The Materials of the Painter's Craft in Europe and Egypt from earliest Times to the end of the Seventeenth Century, with some account of their preparation and use," by A. P. Laurie. (Nelson.) 1910.

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paint. This operation completed, the gum is removed with hot water and the painted surface appears cracked.

This method has, from the faker's standpoint, the disadvantage of not cracking the coat of priming. These very superficial cracks have not ramifications; they are too regular and look like the crackling of enamelled faïence. They never follow the grain of the wood, and the islands they enclose are never concave.

(2) The practice of painting on an ordinary canvas covered with a thick priming which on being dried becomes very brittle. Painting with tempera or turpentine being completed and thoroughly dry, the canvas is then rolled in all directions, but mainly in the direction of the grain of the old panel on to which the forger intends to transfer the painting. The dry priming breaks like glass in straight or slightly curved lines. Grey dust is then introduced into the cracks, and the whole transferred on to a carefully chosen old oak panel.

This method of faking has the following disadvantages:—(*a*) The cracks do not faithfully follow the grain of the wood, (*b*) they are straight, (*c*) they have no ramifications, (*d*) the islands remain quite flat.

(3) To paint in tempera on an old panel, covered with a very thin coat of priming, capable of little resistance. To subject the completed work to violent and sudden changes of temperature, and from conditions of extreme moistness and extreme dryness. The swelling of the wood, affecting the thin and non-resistant priming, provokes too regular and too fine cracks all over the surface of the panel, cracks which this time faithfully follow the grain of the wood and have microscopic ramifications. But, to the despair of the faker, the islands remain flat, and the cracking is too regular and too uniform over the whole surface.

This method is certainly the most perfect, but the faker can never use either paint of a solid impasto, or a medium or thick priming, like those employed in the fifteenth century, for the strength and elasticity of the paint and the fresh, thick priming would hinder cracking.

(4) The use, as a basis of the fake, of old primitive paintings of inferior quality and little value. The paint is removed as far as the coat of well cracked priming, which is then glazed over with paint.

But to remove the original vitrified coat of paint, which cannot be taken off by any corrosive which will not at the same time dissolve the less resistant priming, the forger is forced to scrape or rub it down with pumice-stone; an operation which, unfortunately for him, removes the concavity of the islands.

Besides, an old, unflattened priming would be useless to the pasticheur, for it would be impossible to trace with the fine point of his brush a single line of uniform thickness on a surface composed of concavities. A smooth surface is as necessary to him as it formerly was to the primitive painters.

A forger making use of these old panels always paints in glaze to cover and veil as little of the cracking as possible. For this reason his works are always feeble in colour, of an anæmic appearance, and show no impasto or any nervosity of technique which generally makes a painting powerful, vital or expressive.

Unlike artificial cracking, the cracks of a genuine primitive are never distributed equally and regularly on the surface of the panel.

In general the priming of an old painting has cracked most easily where the coat of paint was thinnest. On the surface of a given panel, the number of cracks per square inch diminishes in proportion as the coat of paint increases in thickness, or as the nature of the colour used is more resistant. In these cases the cracks, while less numerous, are larger and more apparent. In general a solidly painted surface presents relatively fewer but larger cracks than does a lightly painted surface.

I have had the opportunity of seeing with my own eyes an old panel denuded of its paint, of which the priming, by the diversity of its cracks, showed the contours and the modelling of the original subject which had been completely rubbed off the panel with pumice-stone.

I can affirm that no forger has ever succeeded in obtaining the irregularity of cracking on a single surface. As a general rule the regularity and uniformity of artificial cracks discourage the forger who desires to make use of it. And he who does not make use of it has a better chance of success. He then hopes to class his works in the category of those which, in the course of the centuries, have not been exposed to atmospheric changes. This type of ancient panel exists, but is very rare. We meet it, however, among the works carried out in the sixteenth century, the priming of which was very thin.

Which are the practical means of seeing in a painting the direction of the grain of the wood and the concavity of the islands produced by the cracks in old pictures? Why a concave island cannot again take its original form, i.e., geometrically flat:—

The direction of the grain of the wood and the concavity of the islands are, in well preserved paintings, almost imperceptible, either by the naked eye or by the microscope. There is only one practical method of making them more apparent, which is to direct and move a narrow stream of light over the surface

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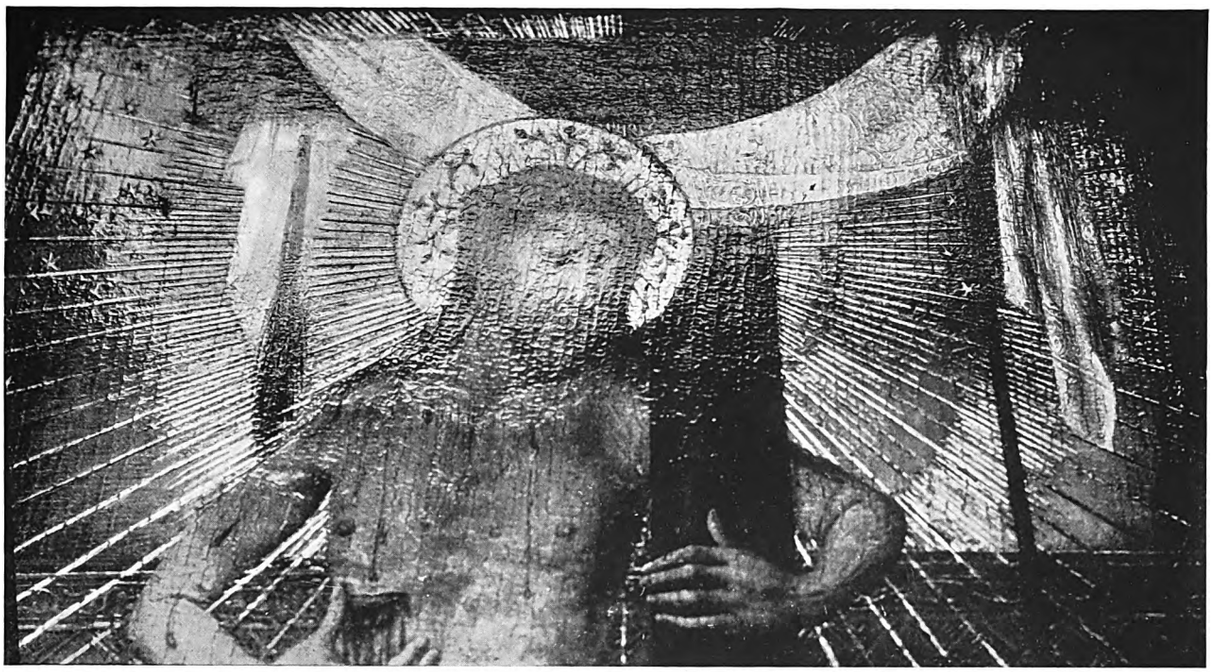

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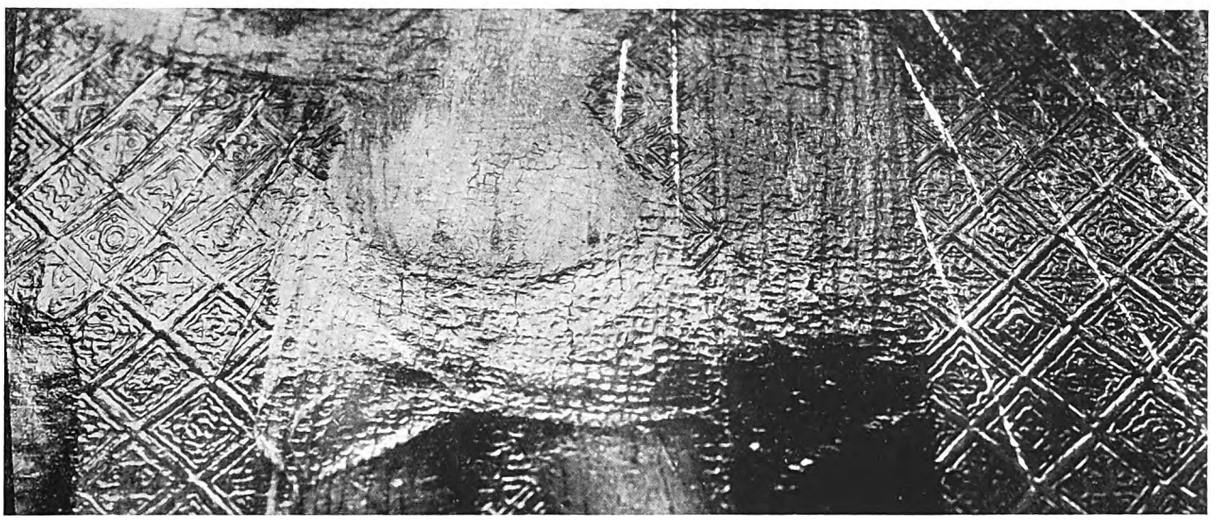

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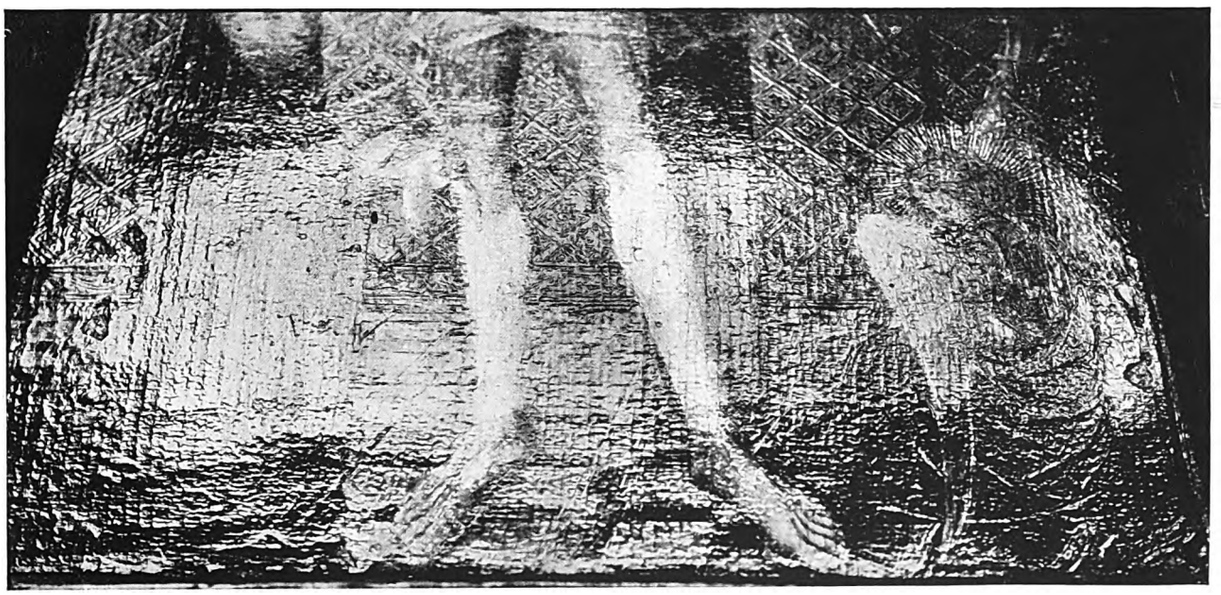

Details of Plate I, A, showing the concavity of the "islands," the general direction of the cracks and the thickness of the impasto

Plate II. Cracks in Flemish Primitives

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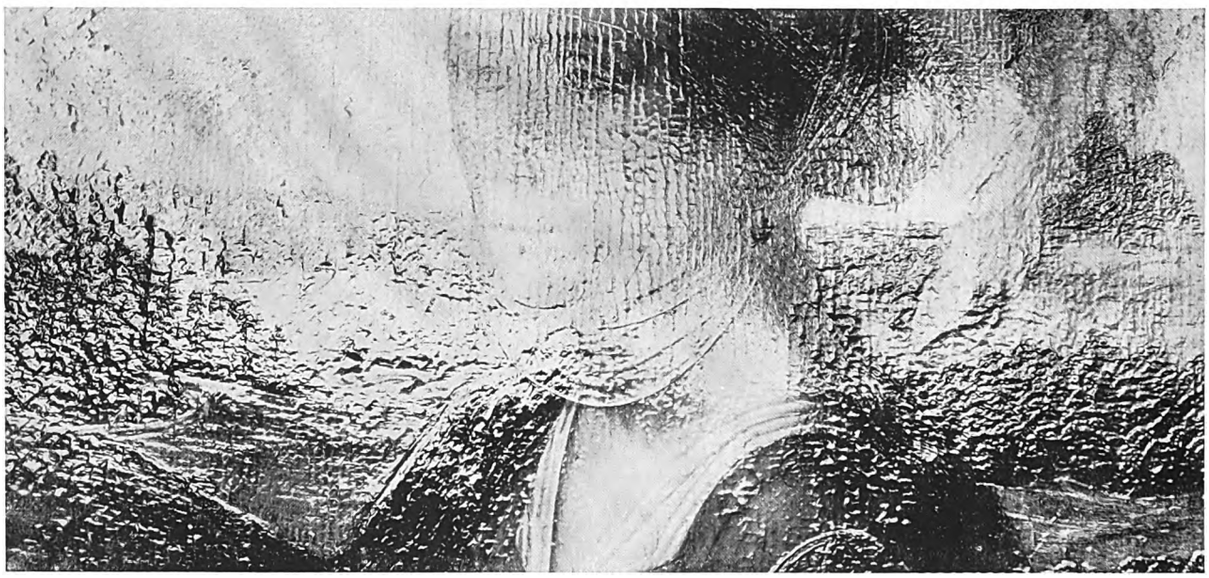
A—

B—

C—



Details of Plate I, B, showing the concavity of the "islands," the general direction of the cracks and the thickness of the impasto

Plate III. Cracks in Flemish Primitives

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of the picture at an angle of 45°. By means of this oblique lighting a photograph of the illuminated portion comes out surprisingly clearly. One notices in particular (1) the concavity of the islands by their light and shaded parts [see Plate II, Plate III, B and Plate IV, A and B]; (2) the fidelity with which all the cracks follow the grain of the wood [see Plates II, A and C, III, A and C, and IV, C].

As every island has below its edges matter disintegrated and dilated but grown dry, and thus containing a large quantity of dust and the residue of old damp mould, it is quite impossible by any pressure or by cold, damp or heat to make that island geometrically flat. This is only possible in the case of paintings on canvas.

Before finishing this study I must note a little known fact: every primitive picture of high quality, before receiving its first coat of varnish, was burnished, i.e., polished with agate all over its smooth surface. This was done to give the greatest possible brilliance to the fine and precious colours, of great price, and was used only by the great masters and the best pupils collaborating in their works.

Every primitive which has been cleaned too often, and has had its first coat of varnish or albuminous fixative removed, has partially or entirely lost its brilliance. No varnish can replace it. To make this clear, it is enough to compare in the Hôpital St. Jean de Bruges the two little triptychs by Memlinc. One, of the *Nativity*, has retained its primitive brilliance, the result of careful polishing; the other, of the *Deposition*, has become dull and tarnished through frequent cleaning. It might be taken for a commercial studio-piece.

Let us note also that there is no means of polishing by burnishing an old work which has had its varnish removed; burnishing requires an absolutely flat surface, smooth and still elastic, i.e., unvitrified and uncracked.

The various special points with which I have dealt here prove that good and healthy criticism should be founded on a long practice of study and observation. It is not enough to entitle oneself a connoisseur of art and to pronounce, as we too often see, peremptory and definite judgments, to handle a pen gracefully or to exhibit a doctor's or licentiate's diploma in archæology. If we need eyes which can see, we need also, above all, the innate gift of apprehending by instinct the difference between the living and expressive language of an original work and the veiled and spiritless expression of a pastiche. Not merely the wish to be an art critic suffices; science alone offers insufficient bases on which to judge a work; the soul of an artist is necessary to seize the truth.

MARKS AND DECORATIVE INSCRIPTIONS ON CHINESE PORCELAIN

BY FRIEDRICH PERZYŃSKI. (FROM THE CHINESE OF HSÜ CHIH HÊNG)

THE earliest marks on porcelain date from the Sung period. Some Sung porcelain bears a workshop mark.[1] The script resembles that on coins of the period of Ta kuan of the Sung dynasty. There are vessels with the characters: Chêng Ho Nien Chih, i.e., they were produced during the period Chêng ho.[2]

Chün porcelain has underneath the base the figures 1, 2, 3, 4, 5, 6.[3] The statement that red (hung) glazed Chün yao had odd, and ch'ing and blue (lan) glazes of the Chün yao even numbers is only applicable to flower-pots (hua p'ên). For other Chün yao no rule may be laid down. Sometimes on Chün yao there are several incised characters in horizontal or at times vertical rows; and if there is a chih ma

[1] Literally nei fu: inner palace.

[2] A.D. 1111-1118.—The T'ao Shuo (translation by Bushell, p. 110) mentions a white Ting-yao vase with four handles of the Sung period on which, written diagonally across it, are three characters: Jên ho kuan (Hall of beneficent harmony), apparently in the handwriting of the father or son of the Mi family.—In the museum at Peking (the property of the former imperial house) there was in 1925-26 a fairly large vase about 35 cm. in height, of bronze shape with a trumpet-shaped open mouth and spreading foot. The inside of the mouth was repeatedly pierced in such a way that the holes formed a radiating pattern. The upper edge was broken away in several places so that the dark body (presumably kang t'ai) was visible. The vase was covered with a chih ma chiang (rusty brownish-red) glaze. The glazed foot bore within a double circle in the ancient seal-script the characters: Hou Chou Hsien Tê: Posterior Chou (dynasty) Hsien Tê (period). The vase, which declares itself by this inscription to be a production of the "posterior Chou dynasty" (950 A.D.), is designated on the museum label as a production of the time of the Ch'ai family, from which the famous Ch'ai porcelain takes its name. (Cf. Eumorfopoulos Collection II, p. 49, B. 286.) In conclusion yet one other vase may be mentioned, which came into the market in Peking in 1926. This is a bulbous vase, 12½ cm. in height, with a short contracted neck and a slightly spreading foot, made of kang t'ai and covered with a grey-green glaze which the Chinese know as "grape-coloured glaze." The glaze shows no crackle: towards the base it leaves the broad "iron foot" exposed and covers in a somewhat lighter tone the cavity of the foot, on which is impressed a rectangular stamp with the characters Chên chieh (true measure; possibly a name?) in the ancient seal script in slight relief. This interesting piece is claimed to be a work of the T'ang dynasty.

[3] The Chinese author finishes with 6. The figures appear to go as far as 10. I may cite here an apparently later engraved inscription on the bottom of a bulb-bowl of chün yao: Ying t'ai (the castle in the Winter Palace in which the Emperor Kuang hsü was imprisoned by his aunt) ching ch'i hsüan (doubtless a particular building of the palace) yung (for the use).

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chiang glaze over it the object is so much the more valuable.

Only the Imperial porcelain (Kuan yao) of the Yüan period bears the marks of the Imperial house.[4] The private kilns rarely used marks. Where such are present they are simply incised and unglazed, and often illegible or nearly so. Floral marks are to be found or also marks in the shape of a cylinder. Ming porcelain presents various kinds of marks, e.g., marks deeply engraved with black glaze, impressed (yin) ones and painted and engraved (tiao) floral marks. The marks of the Imperial Yung-lo porcelain are particularly beautiful: underneath the base lions play with a ball upon which the mark is placed. It is very rare.

On the Chia Ching porcelain from the state kiln the characters are so arranged as to form a circle.

Some marks are not placed under the foot, but in the centre of the object, which is peculiar.

A spiral underneath the foot, produced in the throwing of the piece, has nothing to do with marks. When Ming porcelain from the state kilns is marked, it bears the usual characters which name the reign of the emperor in question and the characters chih or tsao.[5] In the Ch'ing dynasty chih was almost always written and tsao rarely.

Usually the mark stands in the centre underneath the foot. Where the foot-rim is high it is occasionally placed upon it either inside or more often outside, but in both cases written horizontally.

Marks also occur on the neck or on the body, also written horizontally. Pieces with horizontally written marks are very rare and valuable. Marks of this kind were first used in the Ming dynasty and then in the Ch'ing dynasty until the reign of Chia Ch'ing; later they are no more to be found. The finest Ch'ing porcelain has marks in enamel colours. Of these there are two kinds, one with the name of the reign and the characters for " nien chih," the other with the name of the reign and " yü chih."[6] Generally there are four characters, sometimes six. The written characters are in the style of the Ou and Wang script[7] or else like Yü script[8] and book-script of the Sung dynasty. There are such marks in a script which is called modern Sung-script.[9] Marks occur also in seal script (sometimes called wire script) about the end of the Ch'ien lung period.

All marks in enamel colours stand out somewhat, and are enclosed by two angular rings; pieces with such marks are considered to be of very fine quality. They are known to occur from the K'ang hsi to the Chia ch'ing period. In the Chia ch'ing period they were already very rare, and under Tao kuang they hardly ever occur.

The most valuable porcelain of the whole Ch'ing dynasty is the Ku Yüeh Hsüan. Almost equally valuable is the contemporary imitation of this porcelain. Ku Yüeh Hsüan was the name of one of the inner buildings of the Palace. At the time of the manufacture of this porcelain eminent painters were engaged to decorate it. The porcelain was also painted with inscriptions.[10] Above and below the writing were placed seals in " rouge water glaze " (yen chih shui). For example, a seal preceding the text with the character for Chia Li (Charming, Beautiful) or Hsien Chun (Early Spring or Spring), and after it two rectangular marks, Chin Ch'êng and Hsü Ing. These are probably the names of the painter. Not much of this kind was then manufactured. By command of the Emperor it was imitated in the same period. For this reason the imitation of the Ku Yüeh Hsüan porcelain is also Ch'ien lung porcelain. The price is about the same. If simply Ku Yüeh Hsüan in three characters is on the vessels it is a case of a later imitation. Recently even imitations are difficult to find, and for that reason the real thing is very dear. It is suggested, moreover, that Ku Yüeh Hsüan may be the name of a man called Hu. From him are said to be derived very beautiful painted works in glass, for the most part snuff-bottles and water-holders (shui ch'êng), in which none other was his equal. That he painted porcelain is hardly to be supposed. The porcelain manufactured at the command of Ch'ien lung is copied from the glass-ware. There are supposed to be three variations of Hu's mark:

1. Ku Yüeh Hsüan: 3 characters.
2. Ch'ien lung nien chih: 4 characters.
3. Ta Ch'ing Ch'ien lung nien chih: 6 characters.

All these are marks of glass wares. If one assumes this, then the Ku Yüeh Hsüan may not be an imitation. It is known that Ku Yüeh

[4] Shu fu. See also Bushell's translation of the T'ao Shuo, pp. 54 and 131.—A smaller bowl with a whitish green, rather cloudy glaze which would hardly have found favour in the eyes of the Imperial court officials came to my notice in Peking in 1926. It bore inside on the rim a slightly raised border of floral ornament which was interrupted by the characters Shu fu. This bowl might very well be a later imitation. A comparison with the two excellent pieces in the S. K. de Forest Collection, New York, confirms such a conjecture. Both bowls, 4⅞ and 5½ inches in diameter, have a border of lotus flowers and leaves in low relief, and are covered, particularly on the outside, with a very even glaze of a transparent, slightly bluish white. The rim of the foot is without glaze, as also the cavity of the foot, which bulges slightly upwards. The characters " Shu fu " are also on the rim of the inside [PLATES B and C].

[5] Chih: manufactured. Tsao: made.

[6] Meaning: By Imperial command for court use.

[7] Calligraphers of the T'ang and Chin dynasties.

[8] T'ang calligrapher.

[9] With fine cross-strokes.

[10] E.g., with poems.

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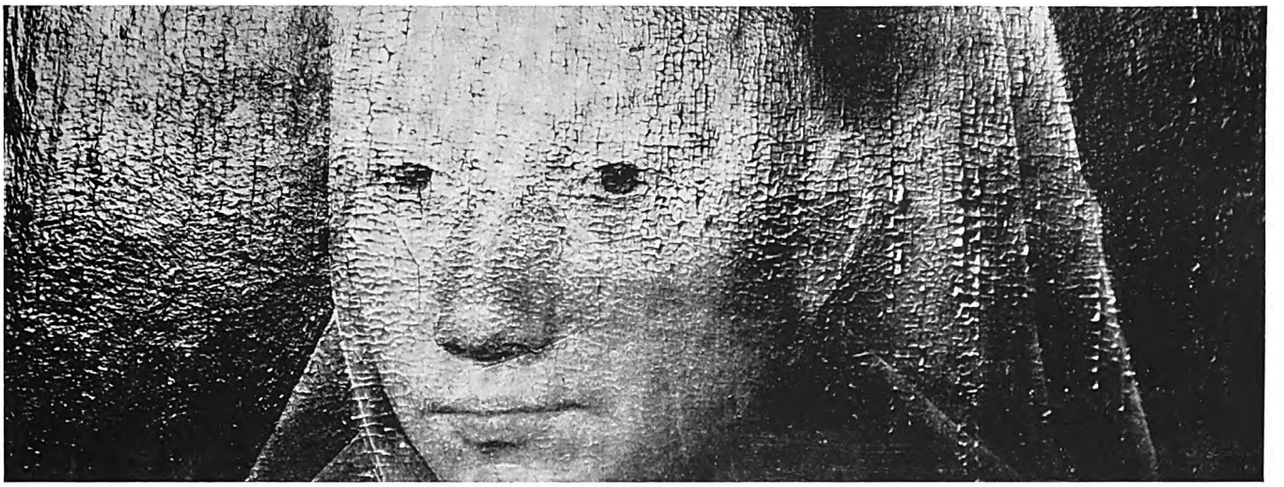

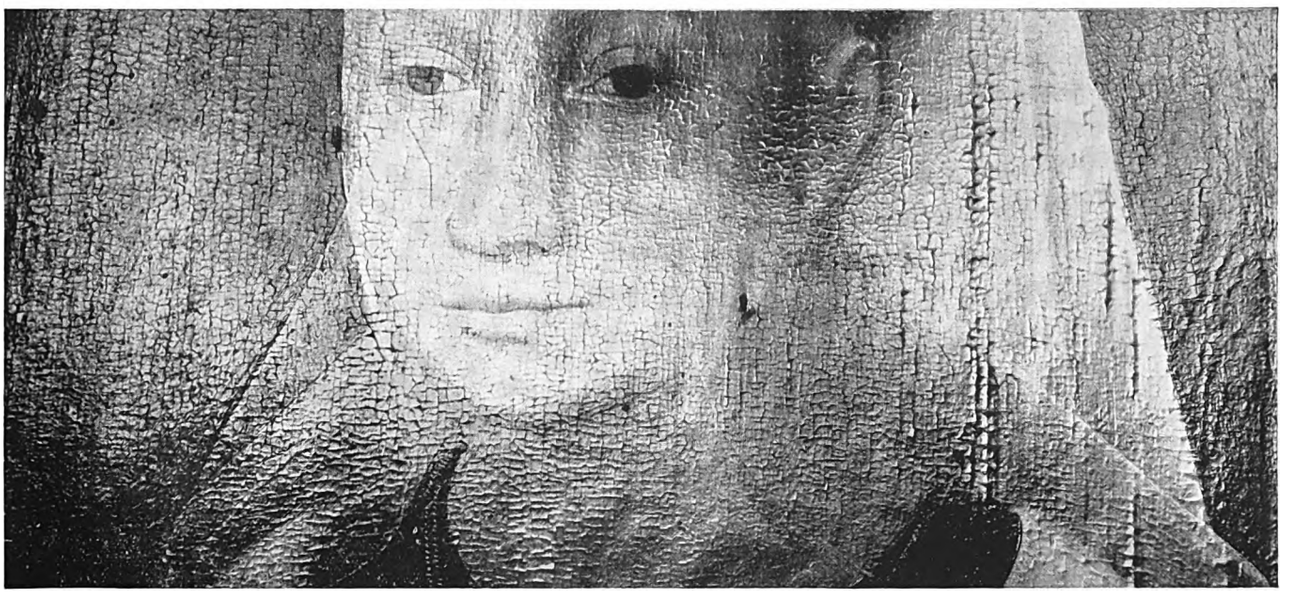

A, *B*—Details of Plate I, D, showing the concavity of the "islands" and the cracks running in the direction of the grain of the oak panel

C—Detail of Plate I, C, showing the cracks running in the direction of the grain of the wood

Plate IV. Cracks in Flemish Primitives

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Hsüan glass is very well painted, but that the painter bore the name of Hu is merely a tradition.

In the trade every mark in raised enamel colours (tui liao k'uan) is said to be Ku Yüeh Hsüan, whether the piece belongs to the K'ang hsi, Yung chêng or Ch'ien lung period. Every Emperor kept the best porcelain in the Ku Yüeh Hsüan. Thus the designation Ku Yüeh Hsüan has three interpretations:

1. Ku Yüeh Hsüan is a building in the palace of Ch'ien lung. The painter was called Chin Ch'êng, with the studio name Hsü Ing.

2. Ku Yüeh Hsüan is a man named Hu (thence Ku Yüeh, which may be read together Hu), who painted glass-ware beautifully, in imitation of which, by command of the Emperor Ch'ien lung porcelains were manufactured.

3. Ku Yüeh Hsüan is the name of a palace-building of the Ch'ing Imperial house, and not only of the Emperor Ch'ien lung. The finest porcelain of every Emperor was kept in this building.[11]

Each of these explanations is extended and varied anew. At all events porcelain delicately and beautifully painted, with marks in enamel colours, is the best and most valuable.

Porcelain with marks in enamel colours was first manufactured at the end of the K'ang hsi period and then down to the beginning of the reign of Chia ch'ing. The mark at the close of the K'ang hsi period consists generally of characters in pink glaze. From the Yung chêng to the Chia ch'ing period the mark is in blue over-glaze enamel.

The marks Ning Chin Chai, Ning Ching Chai and Pao Sê Chai are likewise over-glaze marks. Both the Ning marks were produced at the command of Imperial princes, the Pao Sê mark on the order of a certain Li. These kinds are called private over-glaze marks, and they are far from being so valuable as the marks of the state kiln.

The differences in the marks afford a certain criterion for judging the age of a piece, which often appears to be a safe one, but then again is quite deceptive. Some porcelain of the Imperial kiln has no mark. On the other hand private and trade wares (K'ê huo) often have marks. They were very plentiful during every reign. Porcelain of modern times sometimes has very finely executed marks, whereas those of the old pieces are at times quite crude. In the last few years the Ch'ien lung porcelain with its carefully executed marks has been imitated to more than seven or eight tenths of its perfection, so that it would be hazardous to judge only by the marks.

During the reign of the Emperor Shun chih porcelain was only once manufactured, hence there is only a little Shun chih porcelain. That extant has marks in standard script (k'ai shu).

There is porcelain with the mark K'ai Yüan Nien Chih: this is not T'ang porcelain, but the copy of an old bronze of the K'ang hsi period, which was imitated mark and all. The marks of K'ang hsi porcelain are of many various kinds: A circle, a double circle, no border, quadrangular double border, rectangular double border, engraved (slightly sunk) mark, slightly raised mark, black mark on a white-glazed ground, ground and mark of the same colour, blue mark on a white ground, red mark on a white ground, red mark on a green ground, standard script, seal script, half standard script, half hsing script (hsing is the abbreviated standard script; the mark is thus in pan hsing k'ai script in the Yü Yung Hsing[12] style, Sung book-script, Ou or Wang script, six

[11] In the museum of the former Imperial house at Peking there were in 1925 and at the beginning of 1926 seven pieces which may be brought into connexion with the Ku Yüeh hsüan type. They were two vases, two pairs of bowls, and one small vase (?), all objects of modest dimensions. The inimitably pure white of the glaze, the delicacy of the modelling, and the exceedingly fine, careful painting mark these pieces certainly as little ceramic masterpieces which make the very objective attitude of the Chinese author towards the late porcelain seem justifiable. The larger pair of vases, painted in six colours with boys at play was decorated with feeling and admirable taste, and bore a poem in two lines which read:

Fêng	Kuang	hsin	shê	yên	shih
Wind.	Shine.	New.	First day of the season.		Swallows.
chieh	chiu	ch'ün	nung		
First day.	Old.	Spring.	Peasant.		

(The swallows are come again with the change of the season in wind and sunshine, but the peasant is still the same under this spring moon.) On the right of the lines of black script is a stamp in red: Jên tso (name?), and on the left two similar red stamps: Tê kao (exalted virtue) and Chih yüan (widely willing). Not less beautiful were the two dishes decorated with some palace architecture in six colours. The black inscription read: Hsien lou i ko huan ying han (immortal, two-storeyed house, fine as silk, little house, all around, river that flows around the fairy isle). These lines of verse, reminiscent of a passage in a T'ang poem, read in free translation: Lofty houses, houses of the genii rising up delicately like structures of silk, stand on the brink of the river which flows around the fairy isle. On this occasion I might be permitted to say that all my notes on the pieces in the Peking Museum had to be done with great secrecy, so that errors will be pardoned. There is a strict rule in the museum which forbids photographing, sketching or even writing within the precincts of the museum, thus handicapping all studies. This strange rule has been strongly criticized even by Chinese lovers of art, and interpreted by them in a way not very flattering to the Chinese rulers of to-day.—A very pretty vase, though certainly of a less good quality, besides being broken off at the neck, was for sale in Peking in 1926. Again on a very fine white ground there was a woman in European costume, to whom a boy handed a basket of flowers, while to the left of the woman two small dogs were playing. The background consisted of a very finely painted tree. Undoubtedly a European model was the basis for this very carefully executed decoration in enamel colours. This vase also had a lengthy poetical inscription in black ornamental script, whilst there were to the right a rectangular seal with rounded corners, and to the left two of like kind painted in "rouge-water colour." These read: Ch'ien lung nien chih. Under the foot was written on the white glazed ground in over-glaze blue in ancient Sung script within a blue, angular, double frame: Ch'ien lung nien chih.

[12] Calligrapher of the T'ang dynasty.

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characters (two rows of three, the one written under the other or by pairs written under each other), four characters beside one another in two columns close together in pairs (in which case therefore " Ta Ch'ing " is omitted), red-purple[13] mark, sky-ch'ing coloured mark, sea-water coloured mark, sandy foot (sha ti) without glaze but with a slightly hollowed mark (the character for " Heaven "), quadrangular border with an illegible character, Manchurian, Arabic[14] or Tibetan[15] characters.

Whereas these marks all contain written characters, the following are without script: double circle, autumn leaf, prunus blossom (mei hua), coiled dragon, coiled Manchurian crane,[16] curled-up hornless dragon,[17] flower design, an emblem.

There is porcelain with six characters as a mark: Ching Chên K'ang Hsi Nien Chih; this is private and trade ware of the K'ang hsi period. After the Yung chêng-Ch'ien lung period there was hardly any more of such porcelain marked with Ching Chên.

The Yung chêng marks are indeed less multifarious in shape, but were also frequently varied: six characters in a double circle, four characters without border, four characters with square border, six slightly sunk characters, four slightly sunk characters, six characters in a circle, double square frame, doubled rectangle, black characters on a white-glazed ground, ground and character of the same colour, red mark on white ground, blue mark on white ground, standard script, seal script, script in the Yü Yung Hsing style, Sung book-script, seal mark, unknown character in square border, Manchu, Arabic or Tibetan script.

Without written characters are the marks: flower design, emblem.

The marks without written characters of the Yung chêng porcelain are almost the same as those of the K'ang hsi period with exception of the marks: double circle, autumn leaf, coiled dragon, coiled crane, round ch'ih. The marks: flower design and emblem were borrowed from Ming porcelain.

During the K'ang hsi and Yung chêng periods it was for a short time forbidden to use marks of written characters. Instead of the historically correct dates the names of the Ming periods were frequently applied to K'ang hsi and Yung chêng porcelains. And the mark of K'ang hsi porcelain is in fact generally Hsüan tê, and that of the Yung chêng period for preference Chêng hua, because those were the best periods for porcelain in the Ming dynasty. At that time Ming porcelain was still always esteemed as a model. The bowls of the Yung chêng period, white on the inside and rouge-water coloured without, are very finely decorated; under the foot is painted the shape of a peach enclosing the four characters—Yung Chêng Nien Chih—concealed in it. Here also Ming porcelain, in which the mark was concealed in flowers, would seem to have been the inspiration. Similar porcelain is rarely found in the Ch'ing dynasty.

When we come to the marks of the Ch'ien lung porcelain we find them somewhat different: six characters in a double circle, six characters in one circle, six characters without border, four characters without border, four characters with angular border, doubled square, slightly sunk characters, ground and characters of the same colour, blue mark on a white ground, red mark on a white ground, red mark on a green ground, black mark on a green ground, standard script, seal script, Ou or Wang style, Sung book-characters, characters in modern Sung type, stamp mark, sandy foot (sha ti) without glaze but with a slightly sunk mark, Manchu, Arabic or Tibetan characters.

The following marks are without writing: impressed flower, flower twisted to form a circle.

The arrangements—six characters by pairs under one another or six characters three at a time under one another, four characters in two rows by pairs under one another (the two characters for " Ta Ch'ing " being omitted)—were to be found in every reign.

Six characters in two rows is always porcelain from the state kiln. Sometimes porcelain from the state kiln, sometimes private and trade wares, have the characters in three rows.

The characters should be regular, neatly and beautifully written. Larger script, which sometimes occupied from 4-5 fên, makes the piece yet more valuable.

The unknown character in a square frame is not any written character (neither Muhammadan, Lama nor European) but some kind of signature. It was already used in the Ming dynasty, to be afterwards copied in the K'ang hsi and Yung chêng periods.

After the Chia ch'ing and Tao kuang period marks were mostly taken over from earlier porcelains. The choice became ever more limited and tended more and more toward uniformity. Six characters arranged in two or three columns and written in standard script, as mentioned earlier, sometimes appear.

Four characters in standard script, that is without " Ta Ch'ing," are very rare in the Chia ch'ing and Tao kuang periods. These are properly only in seal script. From Ch'ien lung

[13] Hung tzŭ.
[14] In the text it is: hui hui: Mohamedan.
[15] In the text it is: Lama characters.
[16] hao.
[17] Ch'ih.

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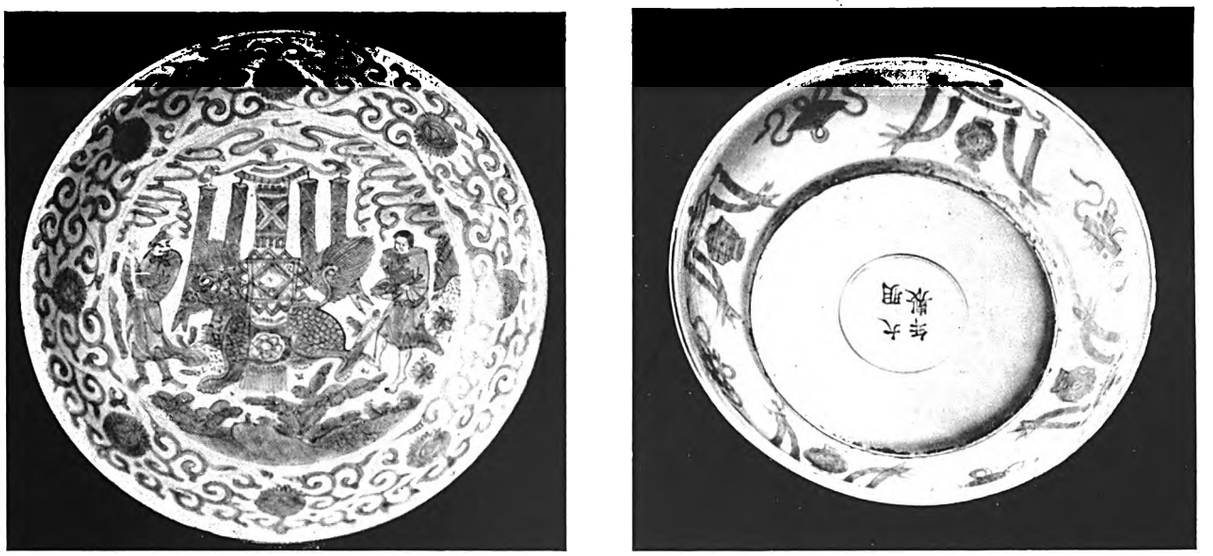
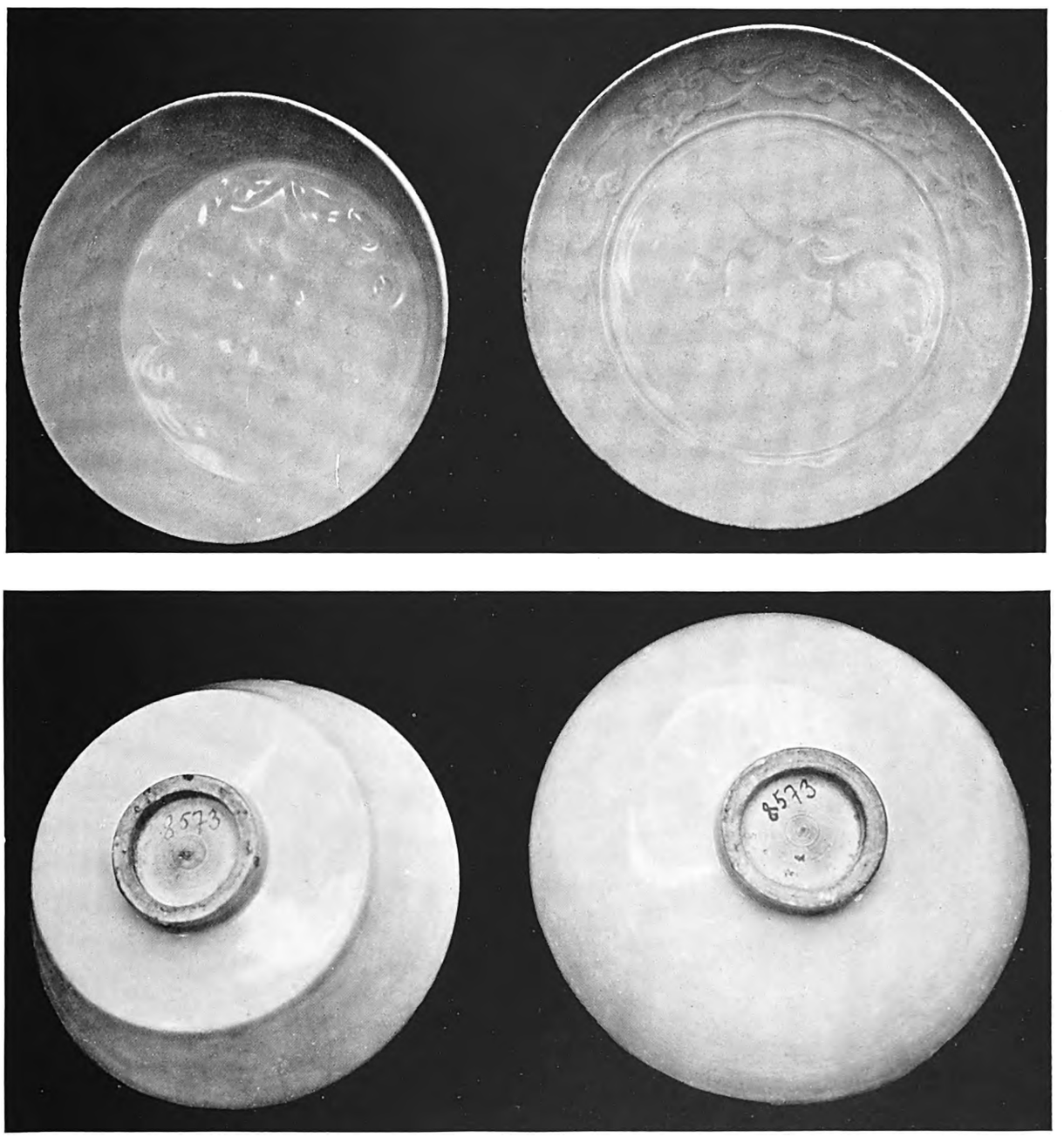


A—Porcelain plate; diameter 20.5 cm. Mark: " Ta Ming nien chih " within a double circle. (Mr. Wang Chiu Pu, Peking)



B and *C*—Porcelain dishes; Yüan dynasty. Diameters 12.4 and 14 cm. The characters " Shu fu " on the border inside. (Mr. S. K. de Forest, New York)

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till T'ung chih seal script was chiefly employed. It is either without an enclosure, in which case the characters are red or blue, or else they have a double border with characters, usually in red, the so-called stamp mark (t'u shu k'uan). It was a very favourite mark at the end of the Tao kuang period, as well as in those of Hsien fêng and Tung chih. Moreover, some Yung chêng and Ch'ien lung porcelain is supposed to bear a similar mark. What I have seen of it is hardly to my taste. Without wishing to assert that these marks did not occur, yet one may say that eight or nine tenths of these marks were put on subsequently.

In the T'ung chih period the marks of private and trade wares, which exhibit seal script, are almost without exception stamp marks (t'u shu kuan), from which the two characters for " Ta Ch'ing " are generally wanting. In general marks of standard script[18] were predominant during the K'ang hsi and Yung chêng period, whilst marks in seal script occur only occasionally. The seal script was most frequently used in the period from Chia ch'ing to T'ung chih, whilst marks in standard script are found only in isolation. In the Ch'ien lung period the standard script existed together with the seal script, though preference was given to the seal script. During the reigns of Kuang hsü and Hsüan tung, when much old porcelain was imitated, the marks of standard script again took preference over those in seal script. Only the mark Ta Ch'ing Nien Chih[19] is without more definite indication of the reign in question. This originated in the time between T'ung chih and Kuang hsü, when Prince Su Shun was regent. His power was great and he entertained bold plans. The officials of the state kiln, who were afraid of him, anticipated an usurpation, and wrote instead of the name of the Emperor only that of the dynasty in order to flatter the prince. Though this porcelain is comparatively modern, there is a certain historical association with it which the collector should know.

The T'ang and Chai marks are almost all written in standard script. They are to be attributed to four classes of persons: firstly, to the Emperor; secondly, to princes and great dignitaries; thirdly, to learned men and officials of rank; and fourthly, to art craftsmen and skilled workmen.

The naming of their palace buildings corresponded to the philosophical inclinations of the Emperors K'ang hsi and Ch'ien lung. K'ang hsi called a palace Ch'ien T'i Chai and Chung Ho T'ang. Ch'ien lung chose the names Ching Ching T'ang, Yang Ho T'ang and Ching Shên T'ang. (All these are nei fu.) Princes and high dignitaries followed the Imperial example, and it became the fashion to coin names such as Cho Ts'un Chai and Shao Wên T'ang, belonging to the K'ang hsi period; Ching Wei T'ang,[20] Chêng Yi T'ang and Shu Wu T'ang, belonging to the Yung chêng-Ch'ien lung period; Ning Ching Chai, Ning Chin Chai, Ning Yuan Chai and Tê Ch'êng Chai, originating in the Ch'ien lung-Chia ching period; Shên Tê T'ang, Chih Pen T'ang and Yu Hêng Tang, of the Chia ching-Tao kuang period. Almost all go back to princes and high dignitaries. Names without such a philosophical flavour are Ts'ai Hua T'ang and Ts'ai Hsiu T'ang. Both these indicate porcelain from buildings within the palace (nei fu) of the Ch'ien lung period.

In the Yung chêng period there were Tung Yüan Shan Fang and Wên Shih Shan Fang; in the Yung chêng-Ch'ien lung period, Hung Li Shan Fang;[21] in the Ch'ien lung period, Yu T'ang Shu Wu, Yü Yên Shu Wu and Yao Hua Tao Jên; lastly, in the Tao kuang period, Shih Yên Chai, Hsieh Chu Chu Jên[22] and Wên Fu Chên Wan. All these names go back to the Imperial house and high dignitaries.

Learned men and officials of rank stood sponsor for the porcelain of the Ch'ien lung period marked Ya Yü T'ang Chih, so called after a certain Lu Ya Yü; as for the Yü Pei Shu Wu porcelain, named after a certain Tung Chê Lin; and that marked T'ing Sung Lu, named after Chang Nan Shan.

The names Pao Sê Chai, Ch'ên Ko Chih, Wang Ping Jung and Li Yü Yüan refer to craftsmen and skilled workmen. There also

[18] In the Chinese text is: Marks in seal script—probably the result of a misprint.

[19] This statement of the generally well informed Chinese author needs supplementing. In Peking there was on sale in 1926 a plate decorated in blue and white, 20½ cm. in diameter, in the middle of which is represented a saddled Kilin carrying vases above a large-leafed plant, and under cloud-scrolls, whilst on either side of the fabulous beast stand two human figures. The drawing of the plate, undoubtedly of the Ming dynasty, is very naïve. The inner border is somewhat densely filled with flowers and scrolls. Various kinds of symbols, also in under-glaze blue, ornament the outer border. The white of the glaze is of a very slight bluish cast, the blue is fairly light, but on some of the outlines has turned blackish (probably in the firing). The body iself is thin; traces of sand adhere to the foot-rim. What is remarkable about this very pretty plate is the mark: Ta Ming Nien Chih in a double circle in dark under-glaze blue on the foot. Thus it lacks the name of the emperor. The Chinese owner, a connoisseur in his field, takes this rare piece to be a work produced during the reign of the first Ming Emperor, Hung Wu (1368-1398), in which time alone during the Ming dynasty such imperfectly dated porcelain is believed to have been produced [PLATE A].

[20] A deep blue saucer in the British Museum has this mark. See also Hobson " Chinese Pottery and Porcelain II," p. 247, where the Ching Wei T'ang mark is given to the Tao kuang period.

[21] A bowl in the British Museum, decorated with attendants of Hsi Wang Mu, bears this mark.

[22] A pair of saucers decorated with bats and fruits, owned by the British Museum, has this mark in seal script. Cf. Bushell, " Oriental Ceramic Art," p. 84. There is also a rice bowl, decorated with Taoist figures, with the mark Hsieh chu chu jên in the British Museum.

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occurs a mark, Chüeh T'ao. That is the art name of T'ang Ying, also called T'ang Tsun Kung, author of the Yao Ch'i Szŭ K'ao,[23] who wrote T'ang Ying as a mark on porcelain. Under the name is a seal with two characters, Chüeh T'ao.

Porcelain with the mark Tê Shen Chen Ts'ang, composed of four characters, is K'ang hsi porcelain. Porcelain with the marks Liao Yüan, Li Chuang, T'an Chai, Ming Yüan T'ang and Po Yi Chai is derived from the Ch'ien lung and Chia ch'ing periods. And to the Tao kuang period belong T'ing Yü T'ang and Hsi Yin T'ang. To whom these names are attributable is not known.

Of the porcelain with marks of the Imperial house and of high dignitaries specimens with the marks Shên Tê,[24] Shao Wên and Hsieh Chu are the most famous. Other highly prized pieces bear the names Tung Yüan, Wên Shih, Yao Hua, Shih Yên and Hung Li. Vases with the mark Shên Tê are latterly become very rare; if a piece appears its price is very high. In the main only cups, bowls, plates, etc., have the marks Shao Wên and Hsieh Chu.

The mark which comprises the greatest number of characters is to be found on the Yu Hêng T'ang porcelain of the Tao kuang period. It reads: Tao Kuang (Mou) Nien Ting Fu Hsing Yu Hêng T'ang Chih Chên Shang. It is exceedingly uncommon. The merchants call it shortly Yu Hêng T'ang; correctly four characters should be employed, Hsing Yu Hêng T'ang.

The aforementioned mark of the Chung Ho T'ang porcelain consists of eight characters: K'ang Hsi Hsin Hai[25] Chung Ho T'ang Chih.[26] Marks with cyclical dates allude to an event connected with the manufacture of the piece in question.

Marks associated with T'ang[27] and Chai[28] go back to the emperors, princes, high dignitaries, officials and learned men of rank and to artist-potters. Marks combined with Shu Wu, Shan Fang, as also Chên Tsang, Chên Wan, Ya Chih and Ya Wan, are given by dependents of the imperial house, high dignitaries and officials of rank, though not by the emperor. These marks may thus be called private marks.

The mark Hsiao Lan Ya Chih in standard script, about half a ts'un in size and arranged like a rhombus, in which each character stands in a circle whilst the characters themselves are in red on a green ground, occurs on porcelain with a very transparent body and devoid of decoration. One might at first glance take it for a Ch'ien lung or Chia ching porcelain, going back to Chi Hsiao-lan.[29] But then the reign-period T'ung chih is generally discovered under the foot, and one feels involuntarily disappointed.

Ta Ya Chai porcelain was manufactured at the suggestion of the Dowager Empress Hsiao Ch'in. This porcelain mostly has bean-ch'ing coloured ground and black flower decoration in double outline, though the same decoration also occurs in five colours. The flowers are usually mutan-peony, day lily and a species of geranium (hsiu ch'iu). On the bean-green ground three characters stand side by side: Ta Ya Chai and a seal; T'ien Ti Yi Chia Ch'un. Under the foot are four written characters: Yung Ch'ing Ch'ang Ch'un, or else three characters, Ta Ya Chai. This porcelain is also very dear, although it was first manufactured in the last period.

Specimens of K'ang hsi, Yung chêng and Ch'ien lung porcelain usually have decoration only without script. This does occur it is true, but is comparatively rare. The writing in that case is in standard script frequently reproducing poems of the Emperor. Such pieces are very valuable. Next in value come any specimens with an inscription of some length. If characters in grass-script or abbreviated standard script[30] occur on the porcelain, this is not a case of specially valuable private or trade ware. There is not much of it. The porcelain of the best time, at all events, may have no decorative inscriptions.

The ornament on Tao kuang porcelains, also decorated with inscriptions, is mostly borrowed from the Wu Shuang P'u.[31] The descriptive text is very long, and occupies a large part of the surface of the piece. If, for example, several figures are represented on such a piece, there is a short biography appended. In this manner many a vessel is half covered with writing. In views with houses of several storeys, for instance, there is the legend: this is such and such a building on the West Lake. It is not positively ugly, neither can it be called beautiful. Certain private and trade wares of the Tung chih and Kuang hsü period, and those not fine wares, were inscribed with a brief note and a few words of poetry and are not very attractive. On the other hand the porcelain of the most recent period is without inscriptions, and in this it follows the excellent tradition of the best period of Ch'ing porcelain.[32]

Long compositions, such as Ch'ih Pi Fu, Shêng Chu Tê Hsien, Ch'en Sung, Kui Ch'ü

[23] Investigations of ceramics.
[24] See Hobson, "Chinese Porcelain I," p. 220. II, pp. 264-265. II, Plate 133[1].
[25] 1671.
[26] Perhaps a princely studio.
[27] Hall.
[28] Room.
[29] Politician of the Ch'ien lung period.
[30] Hsing.
[31] Book of eminent personages.

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Lai Ts'ŭ, Lan T'ing Hsü and Ch'u Shih Piao, are given on certain specimens of porcelain *in extenso*. The script there employed resembles the Yü and Ch'u[33] style. All these are porcelain of the K'ang hsi period. Of the porcelain which bears the composition Ch'ih Pi Fu[34] one side bears the painting and the other the composition. A vessel of this kind is very valuable. At other times such pieces inscribed with a composition have an inscription only and no painting. Later they did not venture to imitate even these, firstly because they were no longer able to execute this standard script, and also because the whole style was so ancient and simple that it failed to appeal to the average public. Porcelains with the compositions Shêng Chu Tê Hsien Ch'en Sung and Kui Ch'ü Lai Ts'ŭ are mostly in the shape of large brush-holders. For such brush-holders there are several kinds of script.[35] The mark under the foot has four characters; for example, Hsi Ch'ao Ch'uan Ku.

Porcelain with Kêng Chih T'u ornament (pictures of agriculture and weaving) of the K'ang hsi period is very valuable. It is mostly plates and bowls.

The motives are very varied. Each picture has appended a short poem of the Emperor of the Wu Yên Ku form (each line contains five characters). The ornament is either blue and white or five coloured; the latter is particularly rare. In these Kêng Chih T'u paintings there is the most delicate atmosphere reminiscent of Sung pictures. The accompanying words and the script call to mind Yü Yung Shing.[36] On many of the coloured plates the poem is written in seal script.

The chicken-cups are esteemed the best porcelain of the Ch'êng hua period, and imitations of them were produced from the K'ang hsi to the Tao kuang period, those of the reign of Ch'ien lung being particularly artistic. A poem of the Emperor is then added, at the conclusion of which one reads: Ch'ien Lung Ping Shên[37] Yü T'i. The mark exhibits seal script and that in six characters: Ta Ch'ing Ch'ien Lung Fang Ku. Fang Ku, after an ancient model, is also found as a mark on porcelain of the succeeding sovereigns. The script of the poem consists either of rather small characters similar to the Yü and Wang script, or it is larger, bold and heavy, and resembles that of the Yên Lu Kung.[38] The chicken-cup itself is of two sizes, the smaller kind being particularly hard to come by.

The chicken-cup is very highly prized. To the Ch'ien lung period, however, belong numerous objects given as tribute, which exceed the chicken-cup in quality, so that the excessive regard for these hardly seems justified. Moreover, imitations of Ch'ien lung chicken-cups of the Tao kuang period and Tung chih and Kuang hsü imitations of Tao kuang chicken-cups are likewise dearer than other porcelain of the same period. Probably a higher value is set on the cup because it bears a poem of the Emperor.

There are bowls and cups of the Ch'ien lung period which exhibit only a poem of the Emperor, of the Wu Yên Ku type, without any painting, each line comprising five characters. Then at the end of the poem follow the characters yü ti (written by the Emperor) and a square seal in "rouge-water glaze." If the script is finely written the piece is correspondingly precious.

Cups with covers from state kilns of the Chia ch'ing period have the poem on the outer surface. The interior of the cup and of the lid have floral ornament. The poem is in the Wu lü form; each line has five characters, and deals with the excellence of the tea.

On the wine-bowls of the K'ang hsi period, ornamented with flowers of the twelve months, are also written characters. A stamp with the character Shang (admire) forms the conclusion.

On the Yung chêng porcelain, furnished with marks in enamel colours, are two stamps, one with the two characters, Yüeh Ku (moon-old); the other with the two characters, Hsiang Ch'ing (fragrance-clear). To the same period belongs the Wên Shih Shan Fang porcelain, which has on the outside two stamps, viz.: Wên Shih (culture-stone) and Shan Fang (mountain-house).

At the end of the mark of the Ch'ien lung porcelain, bearing a poem of the Emperor, are two stamps, viz.: one, Ch'ien, expressed by three horizontal strokes written one under the other, one of the characters of the eight trigrams, and another, "Lung."

Of Shên Tê T'ang porcelain that is the most valuable in which the three characters are written under one another. It is generally mohung coloured, but there is some also with gold ornament (miao chin sê). If the porcelain has inscription-decoration there is at the end an oval seal with two characters in seal script, Tao kuang. The high appreciation of the Shên Tê T'ang porcelain is explained by the white body

[32] One may perhaps explain the Chinese author's dislike of inscription and decoration by supposing that he saw in the extremely didactic inscriptions of the later time a degeneracy of the decoration. The Ku Yüeh hsüan porcelain, prized so highly by him, indeed often had inscriptions, poems, etc., in addition to other kinds of decoration.

[33] Calligraphers of the T'ang dynasty.

[34] Poetical composition by Su Tung P'o.

[35] Cursive script. Standard script. Seal script. Script of Han style.

[36] Calligrapher of the T'ang dynasty.

[37] Cycle date, 1776.

[38] Calligrapher of the T'ang dynasty.

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and glaze and the fine painting, so that it can be compared to the porcelain from the Imperial kiln.

The porcelain marked Hsieh Chu Chu Jên is the best of the Tao kuang period. Its white body and beautiful painting are certainly the reasons for that. There is, however, a poorer quality, as, for example, one with shuang kou bamboo[39] designs on a red ground. The little cups are the finest; very good also are the deep bowls. Of this porcelain there exist few large pieces.

In Tao Shên Chên Tsang porcelain there are many small tea cups. Presumably it was ordered by a learned man of rank and a great tea-fancier. On many pieces there is only one character for jade, Yü, precious stone, and not Tao Shên, nevertheless it was produced to the same order. The porcelain marked Ching Wei T'ang is generally of but one colour, bean-ch'ing. The Ts'ai Hua T'ang and Ts'ai Hsiu T'ang porcelain has preferably ornament in bean-ch'ing colour. At times the flower and bird paintings on the Yang Ho T'ang and Ching Ching T'ang porcelain are very beautiful.

The porcelain marked Ning Yuan Chai and Ning Chin Chai is earlier than the Tao kuang period, for the character Ning is not written as was customary from the Tao kuang era onwards. The body of this porcelain is fine and delicate. The ornament consists chiefly of floral arabesques (?) (hua ts'ai) and three globes (of gold, silver and copper? san p'in ch'iu).

The decoration of the Pao Sê Chai porcelain is always marked by a special originality; tui-liau decoration (relief ornament?) was particularly frequently employed.

The representations of human figures on the porcelain marked Ya Yü T'ang Chih are the work of the most excellent painters.

The Hsieh Chu Chu Jên porcelain is preferably ornamented with the eight precious objects (pa pao) in small size or the coiled Manchurian crane, etc. Shên Tê T'ang porcelain has sprays of flowers very realistically and beautifully painted.

Finally, the Wên Fu Chên Wan porcelain generally has goldfish by way of ornament, but it is not particularly successful. Blue and red marks, standard script and seal script were used in a particular relation with one another. In general, prior to the Ch'ien lung period, standard script was mostly used and blue marks. After Ch'ien lung seal script and a red mark was chiefly employed. Under the foot there are coloured glazes. The marks with black characters are only known in the Ch'ien lung period.

Of the porcelain decorated with Arabic, Lama or European characters, that with Arabic characters has its inscription-decoration always in a round panel (? hua ti k'ai kuang) or merely the script without other ornament. Lama script is usually over the decoration. On Ming porcelain this is the uplifted invocation (hua fêng chên yên) or else the script is arranged all around in trigram form.

The European script is in places which are left free by the painting or else beneath the foot. A certain kind of old European porcelain may be mentioned which shows superficially a quite Western style, but it is marked under the foot with a Chinese character giving the year of manufacture. The writing is in Sung book-script. Such porcelain is of the greatest rarity. If the year A.D. appears on a piece of porcelain upon which the writing is in European script, then an importation from Europe is indicated.

[39] In this the bamboo-leaf is not rendered with a fully charged brush-stroke but with outline and veining.

UNKNOWN WORKS BY ANTONIO PUGA

BY AUGUST L. MAYER

QUITE recently several paintings of large genre figure subjects purporting to be early works by Velazquez have turned up in the salerooms. One, representing an elderly man engaged in pounding nuts in a mortar, even appeared in the Pallavicini sale in London with a written guarantee by Mr. Bernard Berenson attached to it [PLATE I, B]. A composition of a tavern scene [PLATE II, A] sold in London as a Murillo, in 1926, made its appearance in Parisian circles as a Velazquez, and lastly, mention must be made of another work, a painting of an old cripple holding a small wooden bowl [PLATE I, A] which is also in the hands of the Parisian dealers. All three works bear the marks of a common origin and of the influence of Velazquez. But the general conception is in each case much more ordinary and of an almost caricaturesque vulgarity, very far removed from the refined and aristocratic methods exhibited by Velazquez and even by the occupants of his "bodegones." In addition, the technique is much coarser, harsher and the exposition much more slipshod than that of the youthful Velazquez who, though still related to Caravaggio, displays a very different exactitude of draughtsmanship, despite his broad and painter-like treatment.

It is not the painting of a young and thoroughly original artist engaged in forming a new style, but the cleverly mannered expression

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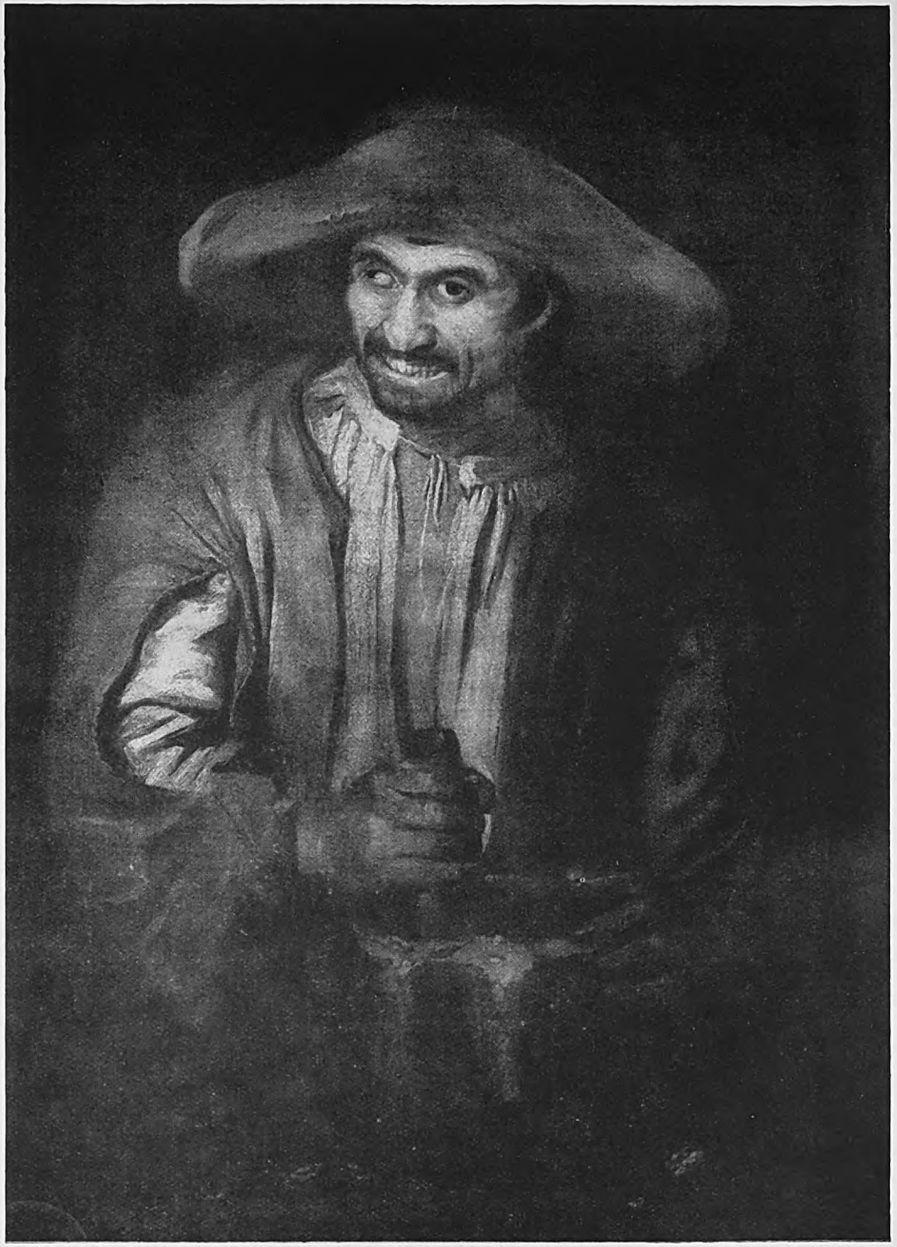
A—A Cripple with a begging bowl, here identified as by Antonio Puga (Paris Dealer)



B—The Nutcracker, here identified as by Antonio Puga. Canvas. (Pallavicini Sale, 1926)

Plate I. Unknown Works by Antonio Puga

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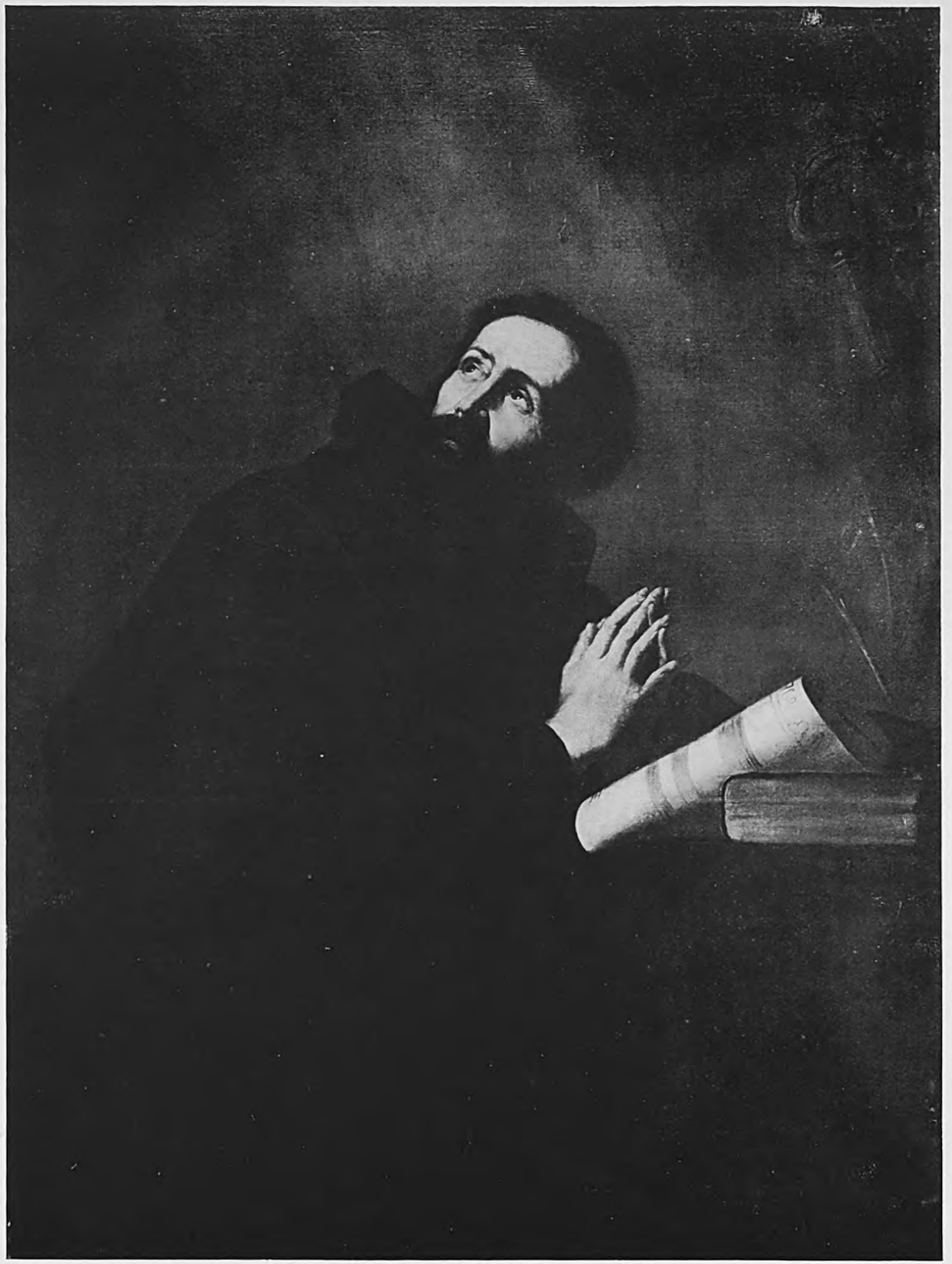
A—Tavern Scene, here identified as by Antonio Puga. Canvas, 1.20 by 1.63 m. (Paris dealer). *B—The Dagger Sharpener,* by Puga. (The Hermitage, Leningrad)



C—St. Jerome, by Antonio Puga. Dated 1636. Canvas. (Bowes Museum, Barnard Castle)

Plate II. Unknown Works by Antonio Puga

of a later generation that has taken over and is continuing to work with an already exploited method. In my opinion Antonio Puga is the author of these works.

Cean Bermudez informs us that Puga was a pupil of Velazquez, whom he imitated "perfectamente."

He carried out six pictures in 1653, which in Cean's time were in the possession of D. Silvestre Collar y Castro. "These imitate the early works of his master even to the point of introducing the same household utensils and other trivialities that Velazquez represented in his youth in Seville." Preserved in the Bowes Museum, Barnard Castle, is the only signed picture of Puga's, a very mediocre early work, dated 1636, of *St. Jerome* [PLATE II, C]. However, a genre scene with a man sharpening a dagger, in the Hermitage in Leningrad, was long ago attributed to Puga [PLATE II, B], and it would certainly seem that the author of this work can be identified with the painter of the *Tavern Scene* [PLATE II, A]. The man with the gun in the Hermitage picture is the same model as the one holding the large wine flask in the *Tavern Scene*. Taken all in all, these paintings are clearly the work of an artist much inferior to Velazquez. They are far more reminiscent of the paintings of José Antolinez, particularly of the signed work *The Poor Painter*, in the possession of the Bavarian State Galleries.

NOTES ON HUBERT LE SUEUR—II

BY GEOFFREY WEBB

THE series of portrait busts of Charles I present some very difficult problems. We have, however, two fixed points; the white marble bust at the Victoria and Albert Museum has carved on the back of the base "Hubert Le Sueur faciebat 1631," and the Stourhead bust is described fully in Vanderdort's Catalogue, and there given to Le Sueur. But the marble bust[1] is disappointing in more ways than the æsthetic, for, though there are evident resemblances in details of armour, dress, etc., between this marble and the National Portrait Gallery and Bodleian bronzes and the gilt plaster cast in the library of St. John's College, Oxford, the condition of the surface is such as to suggest mishandling so gross that there is little ground left for true comparison with other authenticated works. Æsthetically, the extraordinarily unpleasant flatness and the woolliness of the finish can hardly be accounted for entirely by this mishandling; the effect is too general for that. It is, of course, possible that this is an example of an unsuccessful venture in an unaccustomed material, or again, one is almost tempted to suppose it a marble copy by some carver employed in Le Sueur's workshop, or even of an altogether later date, deriving from the bronzes it resembles, to one of which the words "Le Sueur Faciebat" and the date refer. But these are the merest speculations, founded only on the feeling of the need to explain its inferiority, and in the face of the signature cannot carry much weight. The work has no known history, except that it is said to have come from Holland.

The bust in the Bodleian Library [PLATE I, A] is attributed to Le Sueur in the Catalogue of Oxford portraits, and is known to have been presented to the University in 1636. With it must be taken the gilt plaster cast in the Library of St. John's College, which it so closely resembles, a significant association in view of the established fact of the employment of Le Sueur on the two full-length figures there. Dalloway, Walpole's editor, attributes the bronze to Fanelli, but a comparison of the treatment of the beard with that of the authenticated Stourhead bust leaves no doubt that the Bodleian example is by the same hand. The resemblance in detail of the formal curls of the hair falling on the left shoulder might be due to the King's hairdresser and common to two sculptors, but that two men should employ identical treatment for the beard is beyond belief. The condition of the Victoria and Albert Museum bust makes it impossible to apply this test of the beard treatment in that case. The Stourhead bust [PLATE I, B] is undoubtedly a very much finer work than any of the other portraits. The sensitive modelling of the face, as against the rather superficial quality of the Oxford examples, sets it among the best of Le Sueur's works, perhaps even above the Weston tomb figure and the Richardson bust. Mrs. Esdaile in her recent book notices the bust as one of the earliest examples of the use of Roman costume in English sculpture, Nicholas Stone's Holles monuments, which Mr. Spiers dates 1622 and 1626, being its only predecessors. The helmet with the "dragon a la Romaine," mentioned by Walpole, and by which the bust is identified from Vanderdort's Catalogue, links it with the figure of Mars [PLATE II, E] at the foot of the Buckingham tomb in Henry VII's Chapel at Westminster Abbey. The helmets are identical, and there are other resemblances

[1] Illustrated in THE BURLINGTON MAGAZINE, Vol. XX, and described page 92.

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in the detail of the armour. The Historical Monuments Commission Volume gives the date of this tomb as 1634, the date of the Duchess of Buckingham's death. Le Sueur's authorship of the tomb has been long suspected on general grounds, and may, I think, be taken as established by these similarities. It is upheld, moreover, by other detail resemblances. The tomb has been somewhat mutilated, the bronze ornaments of the four black marble obelisks are gone, and the trumpet from the figure of Fame standing poised on the bottom edge of the sarcophagus—mention of this figure is omitted in the Historical Monuments Commission's account—but enough is left in the four Weepers [PLATES II, C, D, E],[2] the two gilt effigies, and the Fame to make this one of the largest assemblages of Le Sueur's work remaining to us.

This group of figures from the Buckingham tomb show, in obvious juxtaposition, the two distinct manners to be observed throughout Le Sueur's work. The effigies of the Duke and Duchess are stiff and traditional; though portraits, they are still almost medieval in character, an effect which is enhanced by the remains of gilding; on the other hand the Weepers and the Fame are, definitely, advanced High Renaissance. This contrast holds good for the other works, the Bodleian bust approximating to the one manner and the Romanizing Stourhead bust to the other. The architectural embellishments such as the Winchester screen figure [PLATE II, B] and the bust of James I at Whitehall, with their less ambitious character, perhaps naturally group themselves with the former type, though the figures at St. John's, Oxford, deserve more consideration, espécially that of the Queen, which in the handling of the drapery seems definitely more ambitious. This contrast is to be found in the work of other sculptors of the period; the Colt tomb at Hatfield is an early example, and several of Nicholas Stone's tombs show it too. It is an indication in the case of Le Sueur that he is perhaps much nearer akin to the generation of the Colts and Gheeraerts than to that of Cibber and Bushnell, and makes the comparison with Van Dyck suggested above seem rather rash. There is, of course, the possibility that Le Sueur did not himself model all the figures for which he contracted and which were cast in his workshop; but such nice questions of responsibility can hardly enter into our considerations.

If these two works, the Stourhead bust and the Buckingham tomb, belong to about 1634-5, they come at a time when Le Sueur seems to have been extraordinarily productive. In May, 1633, an agreement was made between Bishop Laud and Le Sueur for the figures of King Charles and Queen Henrietta Maria. The Bishop was to pay £400 in two instalments and carriage of the completed figures. A receipt for the second instalment of £200 is dated 1634. These are certainly the two figures for St. John's College, Oxford [PLATE II, A, and PLATE I, B, illustrating the first part of my article in the January number]. The Queen is certainly the more charming of the two; the treatment of the drapery and the rounded fullness of the forms—a matter of the first importance in bronzes—give it a place by itself among the "architectural embellishments." It would seem that Le Sueur found the armour, in which the King was almost always portrayed, with its thin stiff sheet-like effects, very hampering, and though in the Bodleian Earl of Pembroke and on the Weston tomb this is not so apparent, the equestrian figure, this at St. John's College, and the Winchester screen figure all seem to suffer in comparison with the Queen. The Charles at St. John's College is certainly more satisfactory than the Winchester figure ordered 1638 and delivered 1639 to adorn Inigo Jones's new screen. But there is a discrepancy of some sixty pounds in the prices, the Winchester figures costing £340 for the two and £40 for carriage, which may have had something to do with the differing quality.

The design of the architectural settings of these figures at Oxford has been persistently attributed to Inigo Jones, but no competent authority would now uphold this. Sir Reginald Blomfield in his History of Renaissance Architecture in England (1897) has suggested that Le Sueur might have been responsible for both the bronze figures and the carved stone ornamental centre features which they adorn. He compares these Oxford pieces with the marble work of the Weston tomb, and sees in them a common Flemish quality. Sir Reginald's suggestion is put forward very tentatively, and certainly, even allowing for the difference of marble and free stone, the Oxford work seems to me to have nothing of the very distinctive character of the carved ornament at Winchester. There are, however, general analogies in the composition of these Oxford centre pieces with the stone work of some of Le Sueur's tombs. And the suggestion is perhaps slightly reinforced by the fact that emerges from an estimate of the cost of Bishop Laud's new buildings at St. John's College, dated March, 1631, in which the "statues in brass" are mentioned specially, showing that the material, an unusual one outside

[2] The Controller of H.M. Stationery Office has kindly given permission for the reproduction of these plates from the Royal Commission of Historical Monuments' publication on Westminster Abbey.

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A—Bust of Charles I, by Hubert Le Sueur. Bronze. (Presented by Archbishop Laud to the Bodleian Library, Oxford)

B—Bust of Charles I, here identified as by Hubert Le Sueur. Bronze. (Sir Henry Hoare, Stourhead, Wilts)

Plate I. Notes on Hubert Le Sueur—II

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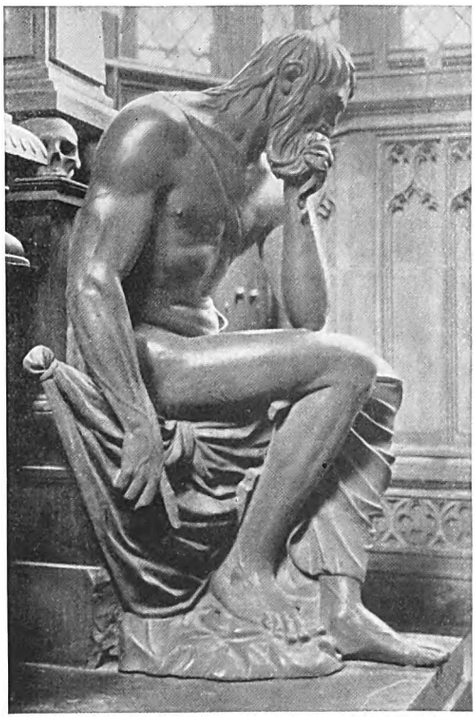
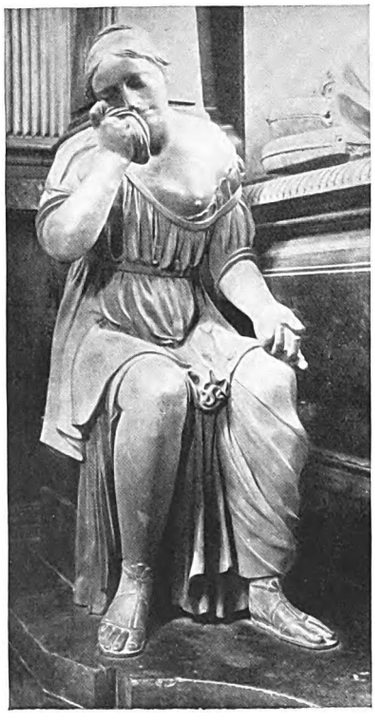
A—Charles I, by Hubert Le Sueur. Completed in 1634. (St. John's College, Oxford)

B—Charles I, by Hubert Le Sueur. Bronze, life size, completed in 1639. (Winchester Cathedral)





C, D, E—Weepers, by Hubert Le Sueur, on the Duke of Buckingham's Tomb. (Henry VII Chapel, Westminster Abbey)

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Plate II. Notes on Hubert Le Sueur—II.

the work of Le Sueur and Fanelli, was intended from an early stage in the work. The question of Le Sueur's responsibility for the stone work of his tombs is obscure, but the probability seems to be that he gave a design and at least superintended the whole, and the possibility remains that he did as much for this work at Oxford, which would probably be carried out by the local masons whose names are recorded in documents connected with their claims against the Bishop preserved among the Domestic State Papers. I have no knowledge of the authority for a recent suggestion that Jackson, the author of the later works at Brasenose, was responsible for these buildings at St. John's.

In July, 1634, an agreement was drawn up between Le Sueur and Lord Cottington, one of the most important of Charles's advisers in foreign affairs, for " the work of a great tomb to be made and set up at the Abbey Church of Westminster " which was to cost £400. The agreement was witnessed by John Webb, Inigo Jones's assistant and successor. The great tomb is a wall monument of black marble; a high and massive base supports a sarcophagus, on the top of which has been added Fanelli's white marble reclining figure of Cottington himself (ob. 1652). Above this the tomb towers up with a great panelled back, above the entablature of which is the niche containing the bust of Lady Cottington (see January number). The stone work of this monument is severely plain, the detail ornament being all of bronze, cartouches, masks, etc., of a most advanced Classical refinement. The bust itself is a curiously detailed piece of work for the position it occupies so high above eye level, but effective enough set in its elaborately modelled wreath of flowers. The little flowers in relief with which the bodice is " embroidered " are an example of the same treatment as in the figure of the Queen at Oxford and in the effigies of the Duchesses of Buckingham and Lennox. This Cottington monument would be finished, no doubt, some time in 1635, the date inscribed on the base of the monument of Sir Thomas Richardson, also of black marble with bronze ornaments applied. The bust, a more elaborate and impressive work than the Lady Cottington, is similarly set in a niche surrounded with bronze ornamentation, in this instance of open work, not modelled flowers and ribbons.

The tomb of the Lord Treasurer Weston also belongs to about this time, the date of his death being March, 1635. I know of no documentary evidence proving this tomb to be the work of Le Sueur, but in view of the nature of the work and Weston's known dealings with him the attribution will hardly be doubted. The distinctive quality of the carving of the elaborate pink and white marble base has been noticed, and is sufficiently clear from the illustration [see the first part of my article, PLATE II, c, in the January number]; the upper part has been mutilated out of all but the most general recognition. The bronze effigy itself is in better order; a few hacked indents on the nose and shin are the extent of its sufferings. It is a remarkably handsome piece of work, wherein the sculptor has allowed himself more freedom both of compositional arrangement and in portraiture than usual. Great play is made with the varieties of surface and detail of the robe and armour. The raised right hand, no doubt, once held the Lord Treasurer's Staff of Office, as in the Salisbury tomb at Hatfield by Maximilian Colt; but the contrast in the poses of the two Lord Treasurers is most marked: Colt's figure, in spite of the hand holding the staff, is in the stiff, traditional, " lying in state " position, while the flexed knee and Lord Weston's left hand holding the scroll —in the Colt figure it lies straight out beside the body—suggest that Le Sueur was eager to snatch the opportunity of the necessity for the Lord Treasurer to hold his staff to break away from the hampering convention which had been forced upon him by tradition elsewhere.

In the gardens at Windsor Castle are a series of colossal casts in bronze by Le Sueur, taken from the antique. These comprise the Borghese Gladiator, the Belvedere Antinous (Hermes), the Hercules and Telephus of the Vatican, and the Diana of Versailles (now in the Louvre). Peacham, writing about 1633, mentions the Gladiator as already finished, and says the mould was procured by the " ingenious Master Gage," probably an unfortunate Jesuit who had been employed at the Court of Rome in the negotiations for a Papal absolution for the Spanish marriage, and who later appears as a correspondent of Endymion Porter about Rubens. Peacham refers to other such pieces from the antique, both as finished and yet to cast, naming the Diana, to which he attached special importance. The Gladiator again appears as sold to Edward Bass with several other of these bronze figures at the sale of King Charles's works of art. Perhaps we may see the Antinous in the " great brass figure of Anthoninus, attempted by the Quaker in the Garden," in the possession of Emanuel de Critz at the Restoration, but, as it is twice described as Antoninus, probably not. It is hard to establish the dates of these works by the payments to Le Sueur recorded in the Domestic State Papers, which are very large, more than £1,300 from May, 1635, to June, 1637, in addition to his regular annual dues, such as

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£100 a year allowance for house rent. But it would appear some of this money was payment of arrears, and in one big item he is severely cut down by the Treasury. Even so, the sums recorded, with those he earned by private work, show that Le Sueur must have prospered exceedingly during his stay in England, even supposing that he had to maintain several assistants, which seems likely. After 1636 we have only two more recorded commissions in England, the figures of James and Charles for the Winchester screen in 1637 and 1638, to which we have already referred, and the James I bust paid for in 1639, which may probably be identified with that in the Whitehall Banquetting House [PLATE III], and which cost £150. It is not a very distinguished piece of work, but no doubt effective enough as a decoration in a great hall. The King's increasing money difficulties will account for the absence of Le Sueur's name from among the State Papers after 1639, and by 1643 he had returned to France, for he is commissioned to execute four busts of Cardinal Richelieu for the Duchesse d'Aiguillon in that year. This is the last knowledge we have of him. It is possible that one of these busts of Richelieu survives in an example at Windsor Castle. It is an admirable piece of work, the face finely modelled and the draped robe handsomely treated, more bold and free perhaps than any of his English busts, which may give colour to the statement that the Richelieu busts were only cast by Le Sueur from a design by Warin, but not out of reach of the abilities of the author of the Stourhead bust and the Weston tomb figure.

There remain for mention two doubtful works, the great tomb of the Duke and Duchess of Lennox in Westminster Abbey and the Godolphin bust at Bruton. The first is a magnificent work almost entirely in bronze. On a large black marble sarcophagus ornamented with winged cherubs' heads in bronze gilt are effigies of the Duke and Duchess strongly resembling those of the Buckingham tomb. The flowers in relief on the Duchess's robe have already been noticed. Surrounding this stand four fine bronze caryatid figures supporting a magnificent gilt bronze open-work canopy, surmounted by a large figure of Fame blowing a trumpet. Again, with the exception of the actual effigies, the work is of a most advanced Classic character. As it is placed it is difficult to examine the Fame upon the top, but it seems to bear a very strong resemblance to the smaller one upon the Buckingham tomb. There is no evidence of date; the Duke was dead before Le Sueur reached England, but the Duchess survived until 1639. The bust of William Godolphin (ob. 1636) at Bruton presents more difficulties. The stone work of the monument has distinct affinities with such works as the Cottington and Richardson tombs, but the applied bronze ornaments are curious and disturbing. That with the inscription is almost certainly a perfunctory local work. It seems probable that at the rebuilding of the chancel in 1743 this work suffered a considerable renovation. The bust itself suggests a lively portrait, the scamping of the lace collar, and to a less degree the hair, are unlike Le Sueur, but may be accounted for by their comparative invisibility so high up on the wall. The above description does not do this work justice. The effect is fine and impressive. The " scamping " is only noted as a trait uncharacteristic of Le Sueur. The interest is concentrated in the face and the general formal relations with the hair and shoulders. In spite of these difficulties I should be inclined to attribute this work to Le Sueur, if the much more markedly Italian style of Fanelli is the alternative.

A BYZANTINE STEATITE RELIEF

BY STANLEY CASSON

THE relief here shown is a part only (perhaps less than half) of a very fine panel-icon of grey-green steatite. It is the property of Professor E. Tilley, of Robert College, Constantinople, who bought it at Brusa a few years ago. He has kindly consented to my publishing it.

The surviving fragment measures some three inches by four, and is half an inch in thickness. It shows, or indicates, fourteen panels, each of which contained in low relief the figure of a saint or holy personage. We can infer that the original icon had a minimum of six additional panels, if the extant fragment is restored with five panels on one side and four on the other (which the surviving panels allow us to infer). But there may well have been more, although a total of twenty seems a good round number such as would have pleased the artist.

The inscriptions in Greek by the sides of the figures enable us to identify the majority. Taking them in horizontal columns they are as follows. The top column of all shows a figure which may be masculine, since the letters ES are preserved, perhaps the ending of a masculine name.

The second column shows two male figures in the attitude of benediction, that on the right

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James I, probably by Le Sueur. Bronze bust, over life size. (Banqueting House, Whitehall)

Byzantine Steatite Relief, about 10 by 7.6 cm. (Professor E. Tilley, Constaninople)

Plate III. Notes on Hubert Le Sueur—II.

A Byzantine Steatite Relief

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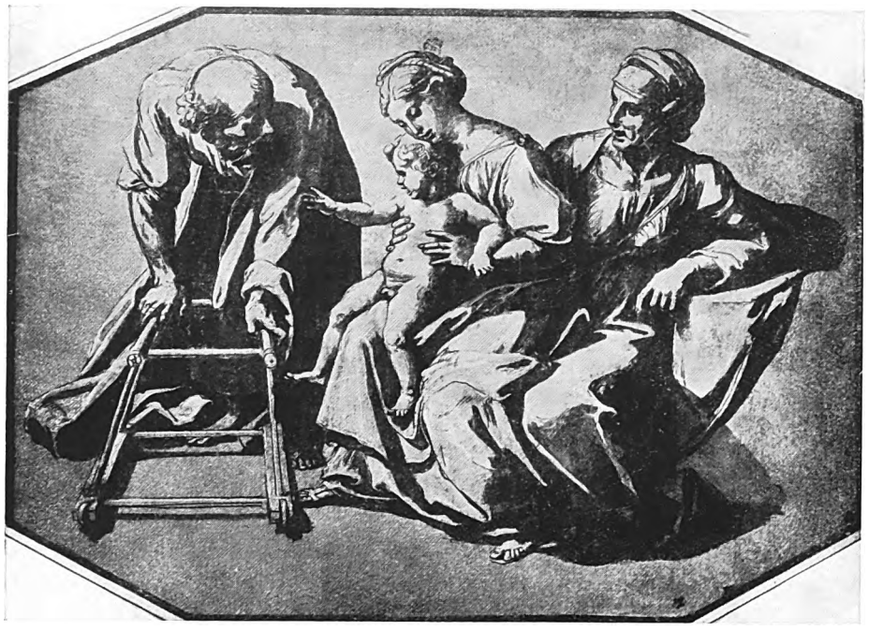
A—Holy Family and St. Anne, attributed to Catena. (Dresden Gallery)

C—Holy Family and St. Elizabeth, probably by Catena. (Capt. Stopford Sackville)



B—Holy Family and St. Anne, attributed to Giulio Romano. Drawing. (The Duke of Devonshire, Chatsworth)

D—Virgin and Child and two Donors, by Lorenzo Lotto. (Formerly in the Benson Collection)

Plate I. Notes on Pictures at Drayton House

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enhaloed. The first is "The Holy Shepherd" (Ο ΑΓΙΟ]C ΠΟΙΜΗΝ), the second "Saint Pambo" (Ο ΟCΙΟC ΠΑΜΒΩ)

The third column gives us three figures, of which the first is dressed in a curious skin or fur-costume, and has the hands in the attitude of prayer, like that of the Virgin *orans* which first appears on coins of the ninth and tenth centuries. The inscription only partly survives, but can be read as "The Blessed" (MAKAPIOC). The personage may be John the Baptist. The second figure shows the bust, enhaloed, of a saint upon a column, and the inscription reads "Saint Daniel the Stylite" (Ο ΟCΙΟC ΔΑΝΙΗΛ Ο CΤΥΛΙΤΗC). The third is almost identical but has a difficult inscription which appears to mean "Behold Symeon in the miracle, behold him" (ΟΡΑ CΥΜΕΟ[ΝΑ] ΕΝ ΤΩ ΘΑΥΜΑCΤΩ ΟΡΑ).

The third is almost identical but has a difficult figures of saints, all identical in treatment and character, and in conventions closely parallel to the male figures of the second column. They show respectively, from left to right, "Saint Paraskeve" (ΑΓ]ΙΑ ΠΑΡΑCΚΕΥΗ), "Saint Pelagia," "The holy Matrona," and "Saint Anastasia."

Of these various holy characters St. Simeon was an Egyptian Stylite who was known as "the miraculous" (ΘΑΥΜΑCΤΟC), a title which explains the inscription. He is often known as St. Simeon the Younger. His day in the Byzantine calendar was May 24 so that he is not to be confused with the Simeon of September 1, whose day was the first day of the Byzantine financial year. Saint Daniel the Stylite is also well known. His day was December 4. But in the case of the women saints there are so many to choose from in each case that identification is almost impossible. St. Pelagia may be the virgin martyr of Antioch of that name. St. Matrona may be the saint of that name of Thessalonika, but there is no certainty. In any case the hagiological difficulties cannot be discussed here.

The style is extremely fine and almost up to the standard of good ivory-work; in fact it seems likely that the icon was cut by an ivory-carver. Some of the figures recall in treatment, and in their drapery, the magnificent steatite relief of the "Twelve Feasts" at Toledo,[1] which has twelve panels and a top-piece. But in the Toledo relief the figures are less rigid and more pictorial. The general impression is that the icon is actually twelfth-century. But certain peculiarities in the inscription and its general carelessness suggest a later date. The type of A used in the inscriptions is first found on coins of John VII (1423-1448), and the monogrammatic form of the ST here used is first found on coins of Andronic II (1282-1328). It seems, therefore, that the icon must date after the earliest of these dates, if what is true of numismatic inscriptions applies equally to that of icons.

No other steatite icon quite of this type exists, and the scrupulous care with which it is executed indicates an artist of a very high order, and one who had conventionalized his methods of fineness to a remarkable degree. The methods of the ivory-worker and the steatite-carver are virtually the same, and the artist of both must needs have a very fine eye for the delicacies of very low relief coupled with a high appreciation of the intricacies of miniature.

[1] Dalton: *Byzantine Art and Archæology*, p. 240.

NOTES ON PICTURES AT DRAYTON HOUSE

BY C. H. COLLINS BAKER

IN THE BURLINGTON MAGAZINE of May, 1923 (Vol. xlii, pp. 230-239), distinct efforts were made to tackle some of the problems revolving round Palma and Catena. Among these are the Woodward Collection *Holy Family*, signed "JACO VS PALMA F," and the Dresden *Holy Family and St. Anne*, now attributed to Catena and mysteriously connected with the drawing assigned to Giulio Romano, of which two examples are known, at Chatsworth and Wilton, and with the *Virgin and Child and Two Donors* (ex-Benson Collection), called Lorenzo Lotto. In the first article referred to Sir Charles Holmes gave a list of all the known pictures which contain the same Madonna and Child as that in the Woodward picture, and the suggestion was made that possibly the Dresden picture was a composite affair, part Palma, part Lotto.

The purpose of this added note is (1) to introduce another picture in which this Madonna and Child reappear and in which, too, occurs what appears to be an echo of the St. Anne in the Dresden *Holy Family*, and (2) to reconsider the puzzles presented by this Dresden picture [PLATE I, A], the Chatsworth drawing [PLATE I, B], and incidentally the National Gallery *Warrior Adoring*, now credited to Palma instead of to Catena. This other picture is a *Holy Family* with St.

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Elizabeth and the infant St. John, at Drayton House [PLATE I, C]. The Virgin (in dull rose and blue, with a white hood) and Child are virtually identical with those in the Woodward picture, though certainly by a different hand. The St. Elizabeth (in rose dress and faded violet hood) seems to me the twin sister to the St. Anne in the Dresden picture. The little St. John is generally reminiscent of numerous St. Johns, among them the little saint in the National Gallery *Virgin and Child and St. John* by Catena, and in the so-called Marco Belli (ex-Benson Collection). The St. Joseph in dull tawny is quite distinct from the Josephs in the Woodward and Dresden pictures and in the *Warrior Adoring*. But something like his rather nondescript type occurs in various pictures which are grouped casually round Catena's name. It is to this artist that the picture at Drayton is attributed.

As regards the Virgin and Child in this picture, their occurrence here is but another proof of the popularity of the original picture in this series. Who the first author was I cannot suggest, but it is worth noting that in reverse the Virgin in the very early signed Palma at Berlin is of much the same type and cast, and it might be argued that by repeating this Virgin, three-quarters right, in the Woodward picture, Palma set the fashion which was followed so often by such various talents. If that be so, and if the Woodward picture belongs to *c.* 1500, what is the date of the Drayton picture? If the St. Elizabeth therein is derived from the St. Anne in the Dresden picture we need first ascertain the date of the latter. If, as seems evident, it and the ex-Benson *Virgin and Child and Two Donors*, by Lotto [PLATE I, D] are derived from the Chatsworth drawing, we can hardly date them earlier than *c.* 1518-1520. The Chatsworth drawing is attributed to Giulio Romano, presumably because of the Naples *Divino Amore*, and Strong in his catalogue of the Wilton House drawings opined that the version there might be a copy of a Raphael drawing, which Marcantonio Michiel might have sent from Rome to Catena in Venice. But if copies of Raphael's drawings were being "broadcast" to Venice other painters besides Catena and Lotto may have received one. If this drawing be in part based on a draft by Raphael, that draft would have been made round about 1518. This style of athletic Child is clearly akin to the Jesus in the *Madonna del Passeggio*, and the St. Anne and Virgin are close to those in the Prado *Holy Family of the Pearl*. Perhaps it is not fanciful to see in the frieze-like disposition of the design the inspiration of some Augustan model, analogous to the Aldobrandini *Marriage*. In both the Dresden *Holy Family* and the ex-Benson Collection *Virgin and Child and Two Donors* the Raphaelesque types of the Virgin and Child are veiled by the intervention of a Venetic type. The Joseph in the drawing does not seem to me Raphaelesque at all, but he is certainly the original of the Joseph in the Dresden *Holy Family*. From a sort of resemblance between this figure and the Josephs in the Woodward picture and *The Warrior Adoring*, now given to Palma, it has been suggested that he assisted in the Dresden picture. This now seems untenable unless we assert that Palma also collaborated with Giulio Romano (?) in the drawing of *c.* 1520. In leaving this St. Joseph one may wonder if Millais had seen the drawing when he designed his *Carpenter's Shop*.

Whether the author of the Dresden picture is really Catena we may never know because it is not an original work, and because it is the sort of copy that any Venetian painter of Catena's rank might have made. But is he the author of the Drayton *Holy Family and St. Elizabeth*? Catena is not an easy man to account for, when, in his later time, he lost such feeble individuality as is recognizable in his earlier signed works. It is rather difficult to reconcile the Catena who is associated with the Prado *Christ giving the Keys to St. Peter*, the Sta. Maria Materdomini *Sta. Christina*, and the Berlin *Santa Conversazione* with the Catena who signed the Roscoe Collection picture, the *Virgin and Child and Doge Loredano* in the Ducal Palace, and the Mond Collection group. But if all the first set be by Catena, as seems to me likely, then it would not be wild to connect the Drayton picture with them, the link being the *Christ giving the Keys*. If we may regard the figure of St. Elizabeth as derived from the Chatsworth drawing or the Dresden picture we have proof that this *Holy Family* would come from *c.* 1520 or later. It could not, indeed, belong to another period of Catena than that of his late, soft and non-metallic style. But the curious thing is that the Virgin and Child *motif*, which in connexion with the Woodward *Holy Family* is reasonably dated *c.* 1500, should reappear so much later. It is equally strange that in the Dresden *Holy Family*, which must belong to the same 1520 period, reappear accessories culled from the National Gallery *Knight Adoring* which, again, must be very near the Woodward picture in time. There seems something pathetic in the idea that the author's nostalgia for the glamour of Giorgione's era should be expressed in a little woolly dog and a brace of partridges!

Lotto's repetition of the Raphaelesque theme has become characteristically modified in its

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A—John Earl of Peterborough. Flemish School. (Capt. Stopford Sackville, Drayton House)

B—Henry Mordaunt, Second Earl of Peterborough, by William Dobson, 1644. 2.39 by 1.57 m. (Capt. Stopford Sackville, Drayton House)

Plate II. Notes on Pictures at Drayton House

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passage through his sentiment and convention. Whereas in the Dresden picture the type of the Virgin, her pose and the folds of her dress carefully follow the model, in Lotto's *Virgin and Child with Two Donors* [PLATE I, D] they are metamorphosed. The Virgin herself with her Burne-Jonesey dreaminess and in the affected disposition of her hands is almost unrecognizable, and the ballooning shapes of her folds are rather those of our new treasure *Lucretia* than of Raphaelesque invention.

Another little problem among the portraits at Drayton is one inscribed "John Earl of Peterborow" [PLATE II, A]. It is evidently based on the oft-repeated picture variously called Gaston de Foix, St. William of Aquitaine and Charles the Bold. The best of these portraits is that signed by Savoldo, in the Louvre; the next best, perhaps, is at Hampton Court. There is another at Dijon, one was in the Vernon Sale at Sotheby's last May, the late Lord Curzon had another, and, as it happens, there is a rather battered version at Drayton. This may be mere coincidence, or it may explain the origin of *John Earl of Peterborow,* which, so far as I could judge, belongs to the last part of the sixteenth century and to a northern school. There is something provincial in the execution which may point to a Netherlander working in England. On the other hand I can think of no yet recognized name for affiliation purposes. The execution is not fine, nor is the draughtsmanship altogether sound; but there are definite virility and character in the interpretation. It seems that there is some doubt about the identity of this "John, Earl of Peterborough," in connexion with a portrait of the late sixteenth century.

The other Drayton portrait to which I should like to draw attention is the *Henry Mordaunt, Second Earl of Peterborough* [PLATE II, B], painted by William Dobson in 1644, two years before his death. The picture is signed "Gu Dobson Pinxit 1644," and measures 94 ins. × 62 ins. The chief colours are dull blue in the curtain and sky, vivid rose in Cupid's apron, and silvery white in his wings and the horse. Tradition says that Charles I called Dobson an English Tintoret: it must be admitted that works explaining this description are unknown among such Dobsons as are usually seen. But in this nobly-designed Drayton portrait there is positive evidence of Dobson's debt to the great Venetians, especially to Veronese. In the figures there is little but Van Dyck's inspiration, but in the fine gesture of the background we recognize that Dobson had cast his eyes further.

SHORTER NOTICES

THE CLUNY MUSEUM.—We are informed by our French correspondent, M. Waldemar George, that M. Jean Marquet de Vasselot's drastic reorganization of the collection in the Cluny Museum has been effective in replacing chaos by order. The temporary closing of the museum, because of the threatened collapse of part of the roofwork, gave M. Marquet an excellent opportunity of systematizing the works of art in the museum. Some of the lesser objects were got rid of altogether. The Louvre have been given the faïence from Asia Minor and Syria in exchange for examples of German stoneware and glass. Gaillon's woodwork, hitherto scattered about the building, has been grouped together. On the first floor a new silver room has been created, and on the same floor the crown room has been altered and the ivory collection reclassified. The second floor has been rebuilt and includes a new room. There the textiles (the tapestries having been cleaned) are all arranged in a logical order. It is certainly remarkable that it should have been found possible to adapt a building which, in spite of its romantic charm, is utterly unsuitable for a museum, so that the student may see a remarkable collection without the necessity of searching among masses of curios for the many important objects included in the collection.

THE NATIONAL PORTRAIT GALLERY.—Letters have appeared in *The Times* from Sir Lionel Cust and from Sir Charles Holmes, advocating the need of extending the National Portrait Gallery. The case for the provision by the Treasury of the necessary funds could hardly be stronger, considering the heart-breaking shortage of space in the Gallery, the moderate sum of money that would be required to provide more, and, above all, the fact that the Treasury, a good many years ago, quite definitely undertook to carry out the necessary work of extension. After reading Sir Lionel Cust's wise and indignant letter, one cannot but feel ashamed of our spiritless national policy regarding art.

THE CHENIL GALLERIES.—Many will regret the passing of the Chenil Galleries, which are to become a home not of pictures but of "the pictures." Opened as late as 1925, the Galleries attracted serious interest only spasmodically, and the attempt to cater for several sets of more or less æsthetic people, while in the tradition of Chelsea, was, as it nearly always has been in England, a failure. The truth is that, just as few interested in old

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pictures are also interested in modern art, and vica versa, few devoted to music give any attention to pictures. But the enterprise might have been a success if a much more definite and vigorous policy had been pursued. Nothing short of that would have induced a well-to-do West-end public to travel as a matter of course as far as Chelsea Town Hall and back. The mediocrity of the art exhibitions gradually came home to everybody, and well before the end the attempts to consider all the various schools of modern art rather as if they were near relatives of the Slade-New-English-Tate procession, became a distinct bore. But the effort was a gallant one, and we are sorry that better luck did not attend it.

THE DOUGHTY HOUSE FIRE.—It is exceedingly gratifying to know that the great collection in Sir Herbert Cook's residence at Richmond was not seriously damaged by the recent fire. The event reminds one again that many of the pictures in our famous private collections have never been photographed. No doubt this does not apply to the Doughty House one, but in other cases owners should seriously consider whether the possession of photographs would not, in the event of a fire or burglary, be accepted as the best possible evidence of the nature of the destroyed works of art.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION.—We are informed by this Society, which includes practically all the greater British dealers, that it has been decided to organize a large exhibition of important works of art owned by members. The exhibition will be opened by Lord Lee of Fareham in the Grafton Galleries on April 30, and the collection will remain on view during May. It will be the first of its kind to be held in this country. Participation will be limited to British dealers. The majority of the articles displayed will be for sale, but no buying or selling will be allowed on the premises. An illustrated catalogue will, however, be issued, in which the names and addresses of contributors to the exhibition will be given for the information of those visitors who may wish to make purchases.

THE CONTEMPORARY ART SOCIETY.—The committee of this Society proposes to organize a special fund to acquire for the nation pottery and other craft work by modern craftsmen, both British and foreign. Like the Society's print fund, the new fund will be kept distinct from the general one. Subscriptions will be gratefully received by the Secretary.

CHARLES LAMBERT RUTHERSTON.—It is with much regret that we record the death, at the comparatively early age of sixty-one, of Mr. Charles Rutherston, whose eagerness and discrimination as a collector and whose wisdom and generosity as a donor are so well known. He will be remembered with affection by innumerable friends and with particular gratitude by the citizens of Manchester, to whom he presented, in 1925, his entire collection of English paintings and drawings, about 550 works of art in all. His Daumier lithographs he gave to the British Museum, and a number of interesting pictures to the Tate Gallery and to the Cartwright Hall, Bradford.

NEW APPOINTMENTS.—The regretted resignation of Sir Lionel Cust, K.C.V.O., from the Surveyorship of His Majesty's Works of Art, has resulted in the welcome appointment of Mr. C. H. Collins Baker to the vacant position, as far as the King's pictures are concerned. Everyone will agree that the King has been well advised to offer this particular work to the present Keeper of the National Gallery, who knows at least as much as any available person about the preservation of old and valuable paintings. Sir Cecil Harcourt Smith's experience will also be of great value as Surveyor of His Majesty's Works of Art.

" PANTHEON."—As we go to press, the first issue of the new German art periodical, " Pantheon," has been received, and we take the opportunity of congratulating the joint editors, Dr. Otto von Falke and Dr. August L. Mayer, on its general appearance, and of wishing the magazine a useful and prosperous future.

CORRECTION.—In our recent article by Augustine Birrell, " A New Portrait of Dr. Johnson," an error, for which our contributor was not responsible, occurred in copying down the inscription from the back of the portrait. The concluding paragraph of the quotation, which appeared at the top of col. 1, p. 268, of our December issue, should read :

> . . . and the above was told to her maid, Ann Hughes, from whose mouth it was taken down, October 12, 1852.
>
> The above is in the handwriting of my mother, Mrs. W. H. Hyett, of whom Ann Hughes was a servant after the death of Mrs. B. Hyett (Sarah Adams).—F. A. H.

THE LITERATURE OF ART

IN PRAISE OF CEZANNE. BY ROGER FRY.

CÉZANNE. By JULIUS MEIER-GRAEFE. Translated by J. HOLROYD-REECE. 66 pp. + 106 pl. (Benn.) £4 4s.

This is a translation of a book published in German as long ago as 1918. It therefore antedates the same author's well-known book on Van Gogh, the excellent translation of which had a considerable success in England. The present work is conceived on somewhat similar lines, though in this case the emphasis is quite rightly laid more on the artist's work than on his personality as shown in his life. Professor Meier-Graefe considers the critic's task to be itself a kind of artistic creation. His aim has been to use language not so much for analysis, for precise discrimination of values, and

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for exposition as for the evocation by means of words of a feeling as nearly as possible corresponding to that produced by the artist's work. If one relies on the translation—and a partial comparison of the two texts inclines one to do so—our author even seems to aim at conveying something of Cézanne's own technique by his literary style. He seems to give us something of Cézanne's abrupt statement of the play of interacting planes. He will state one aspect of the truth and balance it by something almost contrary, and leave us to build our image out of the conflicting movements.

Whether this is a true interpretation of our author's method or not, one must admit that this is a bold and ambitious conception of a critical essay on a great artist, and there is no doubt that something of the grandeur and rich complexity of Cézanne's genius emerges from the rather breathless and involved phrasing. It is probable too that its effect is much greater on German readers than it can be upon English. For the most part English people who concern themselves with æsthetic appreciation, especially of modern artists, have for long looked to France as their centre. We have lost touch with the spirit of German culture which was once so familiar to us. We are not accustomed to the exalted pitch of its eloquence, to its exuberance and abandonment, to its love of expatiation, its impatience of restraint.

At the time when a book like " Sartor Resartus " could be written by an Englishman, Professor Meier-Graefe would have sounded less exotic. As it is, such a passage as the following will leave modern English readers a little gasping.

> Enthusiasm impelled Cézanne; nothing less than the morality of the small people, for whom honesty remained as the last possession which they could pawn. He knows there are still pictures for us. The contentment of the ancients is indeed lacking, their lofts are empty. I have no assistance from others who live with me, and I live anywhere. My happiness does not flow from the fountain in the market; it is rare, but I know a blessedness which no contentment has ever dreamed of. I wander about on bad pavements, carry burdens, my step crawls, my knees tremble, but I dance.
>
> Perhaps an invalid, a criminal, an adventurer. Who among the fishermen at the pond of chaos—politicians, philisophers, wage-earners, soldiers—looked different in the execution of their work; he does what he must. He is still gagged by his faces, sways beneath a heavy pregnancy, gropes about clumsily. Yet his compulsion drives us too; his gag is our own; his groping is the result of a common fate.

Thus in Apocalyptic flashes breaking through the allusive abstraction of his style Professor Meier-Graefe does no doubt convey the vague outlines of a Titanic figure, a sense of Cézanne's heroic effort to solve the pictorial problems proposed to him, but the tone is pitched throughout in too high and over emphatic a key for English tastes. There is hardly room in the portrait thus offered us for the sly good sense of this Provençal, who was essentially a man of the people. One doubts whether Professor Meier-Graefe's hero would have said, as Cézanne did, when he had read Zola's ' L'œuvre ' (which was supposed to be based on Cézanne himself), " He's very silly to suppose that an artist commits suicide because he can't finish his picture." Professor Meier-Graefe's Cézanne might, one thinks, have committed suicide any day.

Or take again this passage:

> He retired further into his doctrine. Doctrine was his mother-country and his family. His doctrine was a fixed idea and fundamentally wrong because it would not occur to anyone to come to him, because a thick cloud remained between what he had to say and what he actually conveyed. His art had bridged the ancient opposition between heart and mind. The bridge was enchanting, a mighty luminous rainbow. Only no one was able to walk on it.

I confess I find it difficult to get precise and definite ideas from such writing as this. I do not doubt that it presents less difficulty to the German mind which does not feel so helpless before vague abstract ideas or suggestions of ideas. We like to get nearer to some concrete facts, to definite experiences, to sensations.

None the less one cannot doubt that the portrait thus adumbrated in suggestive flashes and allusive hints is based on a profound study of Cézanne's work and a real appreciation of its significance. More than most lovers of Cézanne Professor Meier-Graefe feels at home in those grim and puzzling Baroque fantasias of his early period, and much that he says on these assists our comprehension of their import. He considers the succeeding decade from 1875 to 1885 to mark the culminating point of Cézanne's attainment, and even speaks, in treating of the later decades, of " failing powers." No one would doubt that for sheer perfection of the material quality of paint we must go to the works of that middle decade. But to most of us the subsequent lessening of that enamelled beauty of surface is more than compensated for by the increased expressiveness of handling, the more masterly organization of form, of the great masterpieces of the 'nineties, such as the *Portrait of Geoffroy* and the *Card Players*. Professor Meier-Graefe does not even mention the strange and fascinating developments which mark the concluding years of Cézanne's work, wherein, so far from discovering failing powers, we may see a new energy, a new force of conviction, as though the great artist was just setting out on a new cycle of discovery. It may be admitted that the idiom of these last works is almost disconcerting in its strangeness, but it may well be that as time goes on, and it becomes easier to read, these works will take a far higher place than they do now.

The book is admirably illustrated with more than a hundred collotype plates. A large number of these are from works in German collections, and are not so familiar here as English and French examples. Especially in the earlier periods of Cézanne's *œuvre* there are many pieces of great importance for our understanding of the master, so that apart from Professor Meier-Graefe's remarkable study, the book will be welcome to all students of modern painting.

OUR GLASS AND GLASS-MAKERS.

ENGLISH AND IRISH GLASS. By W. A. THORPE. 35 pp. + 65 pl. (5 in col.). (Medici Society.) 17s. 6d.

Mr. Thorpe deals with the historical side of his subject—the marshalling of facts and names—in the scholarly manner we have learned to expect of the writers of the " Medici Books for Collectors." The Duke of Buckingham, Robert Boyle and the Royal Society all come into the story,

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and the names of some of the earlier glass-makers, though their work has disappeared, are well worth a mention for their euphony. As a study in economic history the book is excellent. The author also gives much sage advice about collecting, which shows that he is an ambitious stylist and a keen student of æsthetic theory. But the advice is often too general, and the reader gets more lectures than "tips." The Jacobite and Williamite glass is well described, but there are hardly any illustrations of the less costly and often much prettier sorts of engraved glass. About materials Mr. Thorpe has much to say that is interesting, and something new as well (the use of minium), but about the handling of them nothing. The few and simple tools and processes are not described, so that, for instance, the differences between blown and moulded glass are not made clear. The varieties of cutting, too, are not well illustrated; figs. 32, 34, 35 and 36 are all too much alike in form and cutting, and there is a redundancy of the prickly diamond pattern which Mr. Thorpe rightly describes in the text as merely dazzling; four circular "salad-bowls" are too many, and one has actually by a slip been illustrated twice (fig. 29a). Few decanters are included; some are in pairs (surely a waste of space) and several lack their stoppers; no good English cut decanters are shown; those on fig. 27 are poor specimens poorly illustrated. There are few blunders, but the term "vesica-cutting," elsewhere rightly applied to certain Irish motives, is misleadingly used of the fine "flat diamond-cut" jug, fig. 28. Mr. Francis Buckley has described a similar jug similarly cut as English, 1760. Anyhow, if the term is to be a useful distinction it should be kept for patterns (e.g., figs. 37 and 43b) other than the four-sided lozenge or "diamond." The cutting of the early chandeliers and lustres is generously praised, but no chandeliers and only two pairs of lustres (both, according to Mr. Thorpe, of a decadent type) are illustrated.

The plates are less pleasant to look at than is usual in this series, largely because it is customary to photograph English glass against a dead black background. So many violently contrasted blacks and whites are monotonous. Also in some cases the outline is lost. The choice and printing of the plates, the most important part of the book, is the least well done, and blown glass is unduly neglected in favour of cut.

None the less, the value of this little book remains very high. Everything that is the province of the critic and the historian Mr. Thorpe does very well. He has the knack of tabulating information agreeably; his little history of the decanter on a fly-leaf is exactly what is needed. The development of the Irish glass industry from the English is described in detail most usefully; the notes on enamelled glass are also excellent, and one is grateful for the inclusion of some early scent-bottles among the coloured plates. The author's general opinions, too, are original and sound; nor, in view of the peculiar nature of the subject, can one regard it as a reflection on his connoisseurship in regard to particular specimens that an engraved glass of problematical authenticity is included (Pl. 52). The glass may be genuine, but the lettering is very suggestive of the "Gothic Revival," and the equestrian portrait is very thin in quality. But no comment is made on the engraving, and one must not therefore conclude that the author is prepared to swear by it. Many engraved glasses are so doubtful, and all so highly prized and so eagerly sought after by collectors, whether genuine or not, that the author has our whole sympathy in not making what would in this case be an invidious distinction. Indeed, he disarms criticism by declaring boldly for the merits of simpler types; and one feels with satisfaction that he possibly shares the increasingly prevalent view that these important drinking-glasses, the prizes of the rarity-hunter, are not really worth so much serious attention from historians of the arts as much less costly types (e.g., Fig. 7), or even those humble cruet bottles (Fig. 23) so justly valued by Mr. Francis Buckley.

Mr. Thorpe's opinions are in general so trustworthy, his history so sound, and his series of illustrations so much more up to date than those to be found in most small works on glass, that one cannot withhold from his book the gratitude it deserves as the most complete and reliable introductory handbook to the subject which is now to be had.

The Approach to Painting. By Thomas Bodkin. 192 pp. + 24 pl. (Bell.) 7s. 6d.

Mr. Bodkin's volume is excellently designed for educated people who, though they may not make more than a hobby of the study of painting, are yet anxious to get from it as much intelligent and unprejudiced enjoyment as they can, and take it sufficiently seriously to realize that it is a subject which repays examination and thought. The book cannot therefore be classed as "popular," more especially as the author does not hesitate to discuss—briefly, it is true, and in fairly simple language—various theories of æsthetics and of criticism that could hardly be expected to appeal except to intelligent and, to a certain extent, trained minds. His book is divided into two parts, of which this discussion forms the first. He describes the "approach" to painting as of five different kinds, the philosophic, the analytical, the technical, the casual, and the "approach by siege," all of which, he says, have their merits and uses, though the one of supreme importance is the last: only by patience and gradual acquisition of understanding can painting be fully appreciated. Mr. Bodkin is sound and catholic in his judgments both of old and modern pictures, and holds the reasonable view that "the pictorial artist is free to be representative in just that degree which suits the expression of his emotion": Mr. Bodkin, however, evidently prefers him to be representational in an easily intelligible degree.

The first part of the book is, on the whole, the less good. The author, though generally interesting, is not original, and is at times confused in his thought and unnecessarily long-winded: he is also apt to repeat in one section what he has already said in the last. He is happier away from the theoretical side and when discussing and describing, as he does in the second and larger part of the book, individual pictures. Here he adopts the

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excellent plan of selecting a series of about twenty great pictures, most of them well-known masterpieces, from which to generalize; dealing with each one separately and describing it and other works of the same master, he uses them as his text from which to demonstrate the principles and essential qualities of painting—line, space, mass, light, colour. Here he is admirable, and his enthusiasm and knowledge illuminate his subjects. Among the latter are included one of Giotto's series in the Cappella dell' Arena, Masaccio's *Tribute Money,* Jan van Eyck's portrait of Jan Arnolfini and his wife, Fra Angelico's *Annunciation,* Michael Angelo's *Holy Family* in the Uffizi, a Botticelli, a Raphael, paintings by Titian, Tintoretto, Veronese, El Greco, Velasquez, Rembrandt, Gainsborough, Manet, and others. All these he describes not merely from the technical point of view (though his remarks on the techniques of the various artists are not the least interesting part of his descriptions), but very fully from the historical standpoint and also from that of the subject-matter; he succeeds, moreover, in explaining in a remarkably clear and interesting manner the emotional and æsthetic qualities in the paintings he discusses. A. DAVIDSON

Geschichte der Italienischen Kunst. By DR. MAX DVORÁK. 223 pp. + 104 pl. Munich (R. Piper). 22 R.Ms.

This is the second volume on Italian Art by Dr. Max Dvorák, the Viennese critic, and is not only an important, even masterly, survey, but a philosophical treatise. In his study of the "Hochrenaissance," the author deals only with Michelangelo, Raphael, Correggio and Titian, as these were not so much the mirror of their time as its leaders; each, moreover, entirely individualistic in outlook and not, as had been the earlier artists, bounded by school conventions. As an example of this artistic freedom and consequent variety, take the varying treatments of the Florentine *Davids* as summarized by Dr. Dvorák. Donatello's *David,* he says, is a young peasant who conquered by a miracle and is still abashed at his own feat: Verrocchio's is a born prince, and Michelangelo's a classical hero. However, the author's chief concern is with the Baroque.

In medieval times ecclesiastical architecture was an expression of the spiritual link of the soul with God. With the Renaissance, architecture fell to the level of the purely materialistic. Baroque, one had imagined, was a step lower—to the preceding style what Flamboyant was to pure Gothic—mere egotistical insincerity. But according to Dr. Dvorák this is untrue. In reality it was a return to the spiritual via the emotional, and this change in morals was the salutary consequence of the Reformation in Northern Europe, a movement regarded in Italy with the same dread with which we, to-day, regard the ideals of Bolshevism. Realizing this it comes as less of a shock that the Platonist Michelangelo, creator of the Sistine frescoes and that apotheosis of will-power the *Moses,* should have been associated with a new movement so diametrically opposed to his principles, for, strange to say, a personal friend of Ignatius Loyola, the founder of this second Catholicism, he actually made plans for the new *Gesu,* the first step in the history of Baroque.

It is as difficult to give dates to the new style as to give it an exhaustive definition, so elastic were its tenets. In the realm of painting the movement began with Rafael's pupils, and later with the Florentines springing from Del Sarto, though strictly speaking their science was merely the "Manierismus" or lack of originality which eventually led to Eclecticism.

In Venice it was not till 1548 that Tintoretto painted his *Miracle of St. Mark* with all its spirit and movement, a distinctive baroque feature. The style reached its climax in the South, fanned, particularly at Naples, by the influence of Spain. Here Bernini was undoubtedly the greatest figure. His flat repudiation of the old precepts [vide the *Apollo and Daphne,* which should be seen from one angle only, and, contrary to Michelangelo's dictum, certainly could not roll down a hill!]; the unity of his sculpture with its architectural surroundings, and above all, the passionate religious fervour which inspired all his works—these are the dominating characteristics of Bernini and his age. Dr. Dvorák's vivid account, however, remains unfinished owing, alas, to the death of the author. Very wisely the publishers have not attempted to round off this astute and able study of Italian Art. The many illustrations are good and to the point.

B. BEVAN

Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina. Band I. Die Zeichnungen der venezianischen Schule. Bearbeitet von ALFRED STIX UND L. FRÖHLICH-BUM. xii + 208 pp., with 487 ill. Vienna (Schroll). M.80.

Of the great European collections the Louvre alone has hitherto attempted to produce a completely illustrated catalogue of any portion of its drawings; in that case the French drawings only were published, in nine volumes, which end with the letter M(az) and the year (of publication) 1921. Berlin has produced a splendid catalogue of its German drawings, but it is not fully illustrated, nor is the catalogue of Dutch and Flemish drawings in the British Museum. No keeper had hitherto had the courage to attempt such a difficult task as a catalogue of the Italian drawings under his care; in this respect Professor Stix is an innovator. In a collaboration with Dr. L. Fröhlich-Bum so close that joint responsibility for new attributions is always assumed by both authors, he has now published the Venetian drawings, in a wide sense, as the first of three volumes which are to include the whole of the Italian drawings. In cataloguing these Professor Stix had an unofficial predecessor, so long ago as 1891-92, in F. Wickhoff. In the interval came the regime of Dr. J. Meder as director of the Albertina, but the many fine additions which he made to the collection between 1895 and 1918 were annulled by the decision made in 1920, when the formerly archducal collection was taken over by the State, that the acquisitions of that period remained the private property of the Archduke Frederick, who since then has sold them. Since 1923 the present director has been enabled by the sale of duplicate prints to add largely to the drawings, and no less than eighty-seven new

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drawings of the Venetian school alone, acquired in three years, are described in this volume.

The task of cataloguing was preceded by that of dividing the drawings themselves into two classes (erste und zweite Garnitur), of which only the first was to be catalogued (is not No. 369, surely the worst drawing in the book, an interloper from the second?). In both tasks the two collaborators have taken a firm line and shown their independence, not only of predecessors like Wickhoff and Meder, but of contemporary critics such as Dr. D. von Hadeln, though in attributions of the quite late drawings they frequently express their obligation to Signor Fiocco. It was to be expected, and is by now abundantly clear, that many of their attributions would be challenged: how could they imagine, for instance, that No. 39 would be accepted as Titian? The Titian and Tintoretto groups, in particular, seem to include many foreign elements. The collection is rich in late sixteenth-century Venetian drawings, and, thanks in great part to recent acquisitions, it affords a remarkably complete survey (though not very strong in Guardi and Canaletto) of the even and consequent development of the Venetian style through the later centuries. Several recent acquisitions (Brusaferro, Trivellini, Zampini) of the British Museum bear the same writing as that mentioned under No. 341; it was added about 1800 by some collector who specialized in the minor eighteenth-century Venetians, but his identity has to be discovered.

The illustrations, varying much in size, are uniformly good; the text is brief and strictly to the point. Its criticisms may themselves be criticized, but no critic will deny that a most valuable instrument is added by this publication to his outfit.

C. D.

The Autobiography and Memoirs of Benjamin Robert Haydon. Edited by ALEXANDER P. D. PENROSE, M.A. 635 pp. + 17 pl. (Bell.) 12s. 6d.

Benjamin Robert Haydon has achieved earthly immortality by a means he hardly expected. During a lifetime of constant difficulties and trials, he consoled himself for the comparative lack of success of his vast historical paintings with the certainty that, after his death, these contributions to "High Art" would be hung in the National Gallery (then in process of being formed) beside the works of the Great Masters, and that he would be put in his proper place in the forefront of British artistic achievement. And yet, towards the end of his "Journals," as he grew older and more disillusioned, there begins to creep in, between the lines as it were, a note of doubt: his comparisons of himself with Raphael conclude less favourably to himself than formerly. His devotion to his art was unflinching; he spared himself no trouble or expense in spite of great and never-ceasing financial embarrassments. "My want of money was now great," he says. "My expenses were dreadful. I moulded torsos for the chest of Macbeth, I moulded knees for the sleeping grooms. I made studies without end; hands over and over again, from nature, from the antique. Models sat till night. My lamp often burnt till deep into it. In fact, my love of art, my enthusiasm, my devotion were those of an inspired being, self-sacrificed for a great principle." Nevertheless, the works produced with so much diligence and travail are now all sunk in oblivion, and such as remain only go to prove that poor Haydon was hardly an artist at all. Yet one cannot but admire his spirit and be sorry for his struggles—and be, perhaps, even more sorry for Mrs. Haydon, for in that house there was always a child being born, a child dying (with her husband making studies of its facial expression up to the last moment), or a writ being served, or Haydon being carried off to prison.

It is as the author of one of the most fascinating autobiographies ever written that Haydon survives. This, supplemented when it breaks off at the year 1820 by his "Journals," gives an amazingly vivid and honest picture of the man himself, besides much intimate gossip of the times in which he lived (his furious attack on the Royal Academy, his struggle to get historical painting endowed in England, his championship of the Elgin Marbles—it was he indeed who was largely instrumental in getting them secured for the British Museum), and of the famous men and women he knew, Wilkie, Mrs. Siddons, Keats, Lamb, Wordsworth, the Duke of Wellington, Sir Robert Peel, Fuseli, Leigh Hunt, Scott, Miss Mitford, and many others. We are indebted to Mr. Alexander Penrose for his admirable and discriminating editorship, his judicious selection from the "Journals," and well chosen illustrations.

ANGUS DAVIDSON

Hauptwerke des Holzschnitts: Hans Baldungs Rosenkranz, Seelengärtlein, Zehn Gebote, Zwölf Apostel. By OSKAR HAGEN. 52 pp. + 85 pl. Munich (Piper). M.6.

This is a welcome addition to an interesting series of attractive and inexpensive volumes dealing with masterpieces of early German woodcut-designing and, in particular, book-illustration The aim of this series is to combine valuable illustrative matter with a critical commentary by an authority of acknowledged reputation. Professor Hagen's analysis of Baldung is thoroughly stimulating, at moments indeed brilliant; but when all is said his volume adds little of positive substance to the literature on the great Alsatian master. The woodcuts reproduced are for the most part selected from Pinder's *Beschlossen Gart,* Flach's *Seelengärtlein.* Marcus Weida's *Zehn Gebote,* printed by Grüninger, and the Apostle Series of 1519. For the more specialized student only the reproductions from the *Seelengärtlein* and, to a less degree, those from the *Beschlossen Gart,* will be likely to be new or otherwise hard of access. Since Muther's days the *Zehn Gebote* have frequently been illustrated; the Apostle Series, too (original impressions of which are to be found in almost all the more important print collections), are reproduced in the standard works of Curjel, Schmitz and others. In his esimate of Baldung, Professor Hagen is inclined to over-emphasize the Suabian elements in his style, though no doubt these were in some measure present. But to anyone more chary than Hagen of dealing peremptorily with the delicate question of "artistic nationality" (his *Deutsches Sehen* is yet fresh in one's memory), Baldung was

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as Alsatian in genius as he was Alsatian by birth, notwithstanding his once having called himself *Gamundianus,* and the ingenious parallels drawn by the author with Schiller's style of expression. In this connexion, incidentally, it is strange to find Grünewald (to use the old and incorrect denomination) referred to as Alsatian. In matters of simple connoisseurship there is little comment to be made on Hagen's work. Only one point jumps to the eye: the inclusion of the group of woodcuts signed "HG," which Nagler first attributed to Baldung, but which in recent years have been rejected by most competent authorities. Surely the date, 1510, of the cut reproduced from Nikolai von Wyle's translation of Poggio Bracciolini (No. 41) would be enough to rule it out, even if in style it approached to Baldung's much more closely than it actually does. It is no doubt disfigured by being badly cut; but here, as in many other cases, there is a tendency with some writers to slur over actual discrepancies of style by simply laying the blame on the wood-cutter. K. T. P.

Architecture. By A. L. N. Russell, A.R.I.B.A. 266 pp., ill. + 16 pl. (The Simple Guide Series.) (Chatto and Windus.) 7s. 6d.

Once more a practising architect steps down into the arena to attempt to explain the history and theory of his craft to the general public. There is a real need of such missionary work to-day, for the grip of the Gothic Revival still maintains its strength in provincial backwaters, and the widely-held fallacy that only medieval architecture matters in England continues to form a real obstacle to future progress. Many primers of this subject foster this view by dealing slightly and mechanically with the "Orders" of Greece and Rome, sentimentally and lavishly with Norman and Gothic, hurriedly and apologetically with Inigo Jones and Wren, and ring down the curtain at the very worst moment of all—the clash of Greek and Gothic Revivals in the nineteenth century. Thus they follow the plan of an old-fashioned novel, except that there is no happy marriage on the last page. But the modern novel generally starts from the wedding, and this modern work on architecture devotes a third of its space to the last century, the period hitherto so often neglected by writers. Moreover the author boldly plunges into speculation on the future, convinced that there is a future for architecture, and explores the possibilities of such magnificent conceptions as the Wireless Station at Kootwyk, in Holland (illustrated as his frontispiece), and such daring designs as Mendelssohn's Einstein Tower at Potsdam. All architects therefore owe something to Mr. Russell for presenting architecture as a live and not a dead art.

And the very freshness of outlook that has produced this original treatment of the subject has also given us a lively, unconventional, and, on the whole, sound description of the various historical periods, not excluding the much-maligned Baroque phase of the late Renaissance. There is hardly a chapter of the book that does not contain some new thought on even hackneyed subjects, and the author seems as much at home in writing of life in Assyria or at Charlemagne's court as he is when pulling Selfridge's or the New Regent Street to pieces. Colloquialisms, perilously near slang, appear here and there, but there are also flashes of description that refresh a reader, as when the author says that Cipollino marble possesses "the colour of the sea before dawn."

This is, then, a readable and reliable guide to architecture, written by the expert for the amateur. It provides the layman, at a small outlay and in attractive form, with a fair statement of what intelligent modern architects think and feel about their own work.

But it is not free from disputable passages. Arab architecture is not all so flimsy as the author suggests, Gothic architecture is not universally held to have deteriorated after 1300, its later foliage-ornament is not all "mere shapeless cabbagery." Perpendicular buildings generally can hardly be said to be "often definitely ugly" (that being a matter of taste), and to say that Wren's naturalistic detail "seems vulgar as compared with what went before it or what came after it" is risky. Vitruvius may or may not have been "a thoroughly bad architect"; his book is not long, and it is misleading to say that it consists of "ten volumes." It is exaggeration to suggest that any appreciable amount of Tudor mullions and details continued to be used in the Cotswolds up to the nineteenth century. Baroque architecture influenced Wren (notably in his City steeples) as well as Vanbrugh. Elizabethan and Jacobean architecture are unworthily illustrated by the trumpery fragment on Fig. 22.

Except for these points, and for rather vague explanations of Gothic vaulting systems (pp. 96-101) and the religious Orders of the early Middle Ages (pp. 109-111), the book is thoroughly to be recommended as a guide to the uninitiated reader. M. S. B.

Art Through the Ages. By Helen Gardner. 506 pp., ill. + 177 pl. (1 in col.). (Bell.) 15s.

Miss Gardner's Art History resembles in two ways a work on the same subject by Dr. S. Reinach. Both books being the result of a series of lectures, the identity of general plan is inevitable. The second similarity lies in the fact that Miss Gardner holds the same view of the origin of art as Dr. Reinach, namely, that it is in magic. Had the author confined herself to a narrative of facts chronologically arranged, there would have been nothing else to do but to peruse her dates and attributions; very likely, too, we would have had a few compliments to spare for her patience and industry. But in attempting to give her readers a solution of a problem so difficult and controversial as the beginning of art, or, as far as that goes, the beginning of anything, we feel she should have either treated the subject more seriously or left it alone. How lightly Miss Gardner takes this question can be judged from the fact that she explains the presence of a carving of an antelope or a reindeer period dart-thrower (?) as a charm to "make the arm sure." (The association of ideas between the speed of an antelope and of the weapon in question seems to us to be more to the point.) Those who believe in the magic origin of art must bring forward better arguments than conclusions arrived at by pondering about the habits of some tribe or other

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which has already reached a certain degree of civilization, and of whose beginning we do not know anything, or otherwise we might as well acknowledge at once that all modern efforts towards efficiency are of magic origin.

The rest of the book, which is written in an easy style, is as complete as can be expected from its size, with the exception of the concluding chapter, which is very superficial, and gives us no idea whatsoever of contemporary art. Also we think that dates in Egyptian art and history would be more reliable taken either from Sir Flinders Petrie or Heinrich Schäfer's, rather than from Breasted's dating. S. P.

English Gothic Foliage Architecture. By SAMUEL GARDNER. 56 pp. + 112 pl. (Cambridge University Press). 7s. 6d.

"Gothic architecture existed as a living art over a great part of Western Europe for nearly five hundred years," and Mr. Samuel Gardner, in the small book from which these words are taken, records and illustrates—by means of a hundred and twelve full page plates—the development of one of its most interesting branches. The text of the work is contained in fifty-four pages, but the information it provides, together with the admirable photographs, forms a full and simple introduction to the subject. At Westminster, Lincoln, Wells, Canterbury, and innumerable other churches throughout the country are capitals and arch spandrils which represent the best examples we possess of medieval foliage carving. Some are masterpieces, but all, when considered in relation to the whole body of sculpture, are interesting. The author has bestowed much labour and care upon the dating and classification of his specimens, and few will quarrel with his conclusions. The book is intended for beginners, and the division of this sculpture into the popularly accepted styles: early English, Decorated, and the rest, is, in the circumstances permissible. The student, as he advances, will recognize that medieval art, of which "Gothic" is a phase, really grew, and cannot strictly be cut up into "styles." He will understand in due time, that every phase through which it passed was in the natural sequence of its development; and, as far as concerns foliage sculpture, he can have no more concise or lucid guide than Mr. Gardner's book. Similar works, equally well illustrated, dealing with every branch of the building and decorative arts, are badly needed, and it may be hoped that in due course they will be forthcoming. J. G. N.

Later Greek Sculpture and its Influence on East and West. By A. W. LAWRENCE. 158 pp. + 112 pl. (Cape.) 25s.

It is not easy to write a book that will please both the connoisseur and the scholar, the amateur and the professional. Mr. Lawrence has tried to solve the problem by a new method. His eight chapters present an account of later Greek sculpture in its various aspects without the complication of references or argument, save in rare instances. An appendix contains a list of the sculptures of the period with copious references arranged chronologically.

This method will only be successful in the hands of one who really knows his subject, writes well and has an original outlook. Mr. Lawrence fills all these qualifications. Sometimes he abuses his privileges by dogmatic statements on controversial subjects. Sometimes he describes his plates with the speed of a lecturer: one glance, a few words, and we pass on to another picture. ("Next slide, please.") But on the whole the lecture is a first-class one; we emerge breathless but edified.

We have long felt the need for scientific dating of the later sculpture, and for revision of such classification as has been in use. Considering what a large proportion of the surviving works of Greek art belong to the Hellenistic and Græco-Roman periods, we can only explain the failure to supply this need by the unattractive nature of the subject. We are, therefore, particularly indebted to Mr. Lawrence for the list of datable sculptures in the appendix, even if we do not agree to every date. The classifications and grouping differ in several ways from those hitherto accepted. For instance, the importance of Delian sculpture and its influence on Roman portraiture is stressed; the Italian and Etruscan elements in Roman sculpture are minimized. The importance of South Italy appears to me underrated in view of its contribution to the metal work of Pompeii and Herculaneum. The chapter on India and the Far East will interest many readers.

A few suggestions are the reviewer's perquisite. Firstly, the Museum Index might have mentioned the reliefs from Palmyra at Cambridge. Secondly, one alteration would make the book easier to use. At present the reader, anxious for additional information about certain pieces illustrated in the plates, has to search among the numerous items listed in the appendix. If illustrated items were marked by larger print, his search would be less laborious. W. L.

Drottningholms Lustträdgaard och Park. By NILS G. WOLLIN. 372 pp., with 129 ill. Stockholm (Bröderna Lagerströms Förlag).

This is a very full and well-illustrated history of the garden and park at Drottningholm, the Swedish royal palace charmingly situated on an island in Lake Mälar. The garden—the earliest baroque garden in the north—was first laid out for Queen Hedvig Eleonora in 1684 by the architect, Tessin the Younger, partly from plans by his father based on the garden of the château of Vaux-le-Vicomte, with the addition of details borrowed from various French sources.

Tessin's work includes a fine modification of the Hercules fountain by Adrian de Fries at Augsburg. An addition characteristic of its period was made in 1744 by Carl Fredrik Adelcrantz in the form of the delightful Chinese pavilion still standing with its pair of flanking structures. In 1777 King Gustavus III built a "Gothic Tower" (now destroyed) reminiscent of the castle of Svartsjö; William Phelan was at the same time summoned from England to remodel the park on picturesque English lines to accord with the romantic enthusiasms of the day. Unfortunately, nineteenth-century neglect and misunderstanding brought about changes which were no improvement, but the old order was successfully restored in part shortly before the war. Mr. Wollin is to be congratulated on his scholarly study of an interesting example of landscape architecture. B. R.

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ART IN AMERICA: Exhibitions in New York and Elsewhere

One exhibition crowds upon the heels of another, and the time has not yet come for summarizing. A tendency, however, bids fair to characterize the season—a tendency to see and approve and buy more forward-looking modern art, both European and American, than ever before. The Pittsburg International, as traditionally conservative as the Royal Academy, had a change of heart this year, and awarded first prize to Henri Matisse. Universities are all too prone to neglect the art of the present for that of the past, but at New York University Mr. Albert E. Gallatin has established a Gallery of Living Art—America's Luxembourg. The down-town exhibitions in New York are chiefly modern ones. Very nearly the whole story of the Impressionist movement, the last of the old and the beginning of the new art, has been told in successive exhibitions at the Durand-Ruel Galleries, and from here selected groups of Impressionist pictures have been sent out, as far south as Baltimore, as far west as the Art Institute of Omaha. Excellent examples of the work of Cézanne, Bonnard, Derain, Matisse, de Segonzac, Picasso, Van Gogh, and others have been on view from time to time at the Wildenstein, Valentine, and de Hauke Galleries. Several young Americans whose work shows distinction, among them John Carroll, James Chapin, and Simka Simkhovich, have exhibited at the galleries of Marie Sterner and Frank K. M. Rehn, and the work of two young painters with conviction, Henry Schnackenberg and Ernest Fiene, has been shown at the Krashaar Galleries. Among notable exhibitions of modern sculpture has been that of Charles Despiau at the Brummer Gallery. Jacob Epstein's work at the Ferargil Galleries has attracted wide and favourable comment. From an exhibition brought over by Mr. A. C. Goodyear, of the Albright Gallery, in Buffalo, many pieces by Frank Dobson, Epstein, Haller, Kolbe, Maillol, Mestrovic, Carl Milles, and others have been acquired by public and private collectors.

Most of the significant shows fall into one of two groups: they are either prophetic, pointing the way towards the art of the future, or they are retrospective within definite limits, and tend to elucidate certain more or less obscure passages in the history of the development of styles. The modern exhibitions just mentioned belong, if one may hazard an opinion, to the first group. To the second belonged the great Flemish Exhibition at Burlington House last year, and the exhibition of French Primitives at Kleinberger's last fall.

To the second group belong also several notable exhibitions of the past year at the Metropolitan Museum of Art. Two of these deserve special mention, not only because of the excellence of the collections shown, but because of publications issued by the Museum in connexion with them. A book on "Painted and Printed Fabrics," containing a "History of the Manufactory at Jouy and other Ateliers in France, 1760-1815," by Henri Clouzot, with "Notes on the History of Cotton Printing, especially in England and America," by Frances Morris, followed the exhibition of Toiles de Jouy and other printed fabrics held in the spring.[1] Very little has been written in English on this subject, and the beautiful volume is particularly timely on account of the close relation between eighteenth and early nineteenth-century designs and those of the present day. In French fabrics, for example, the patterns of Raoul Dufy carry on from those of Huet as if there had been no intervening hundred years of imitative, machine-dictated mediocrity. In the Toiles de Jouy we find the ancestors of the best creative French textile patterns of to-day.

Another exhibition at the Metropolitan which was of great interest to students and collectors, as well as to the general public, was one of American Miniatures. Harry B. Wehle has since written a descriptive account, "American Miniatures, 1730-1850," the first comprehensive work on the subject, well illustrated, and containing a Biographical Dictionary by Theodore Bolton.[2] In such exhibitions and in such publications of lasting value and attractive form the Metropolitan is fulfilling the double function, that of preservation and education, which is demanded of the American museum.

An exhibition of equal value is one of William Blake's original designs for Young's *Night Thoughts*, on view at the Fogg Museum in Cambridge. Blake was working on these marginal illustrations from 1795 to 1797, and completed five hundred and thirty-seven in all, of which only forty-three were brought out by his publisher, Mr. Edwards, of New Bond Street. The original sketches were at one time the property of Richard Edwards, and later of Thomas Edwards, of Halifax. They were returned to London in 1874, where they were bought by James Bain, and exhibited at the Burlington Fine Arts Club in 1876. Later they passed into the collection of the late William Augustus White, of New York, and it is due to his generosity that the Fogg Museum has been able to hold the exhibition and to issue facsimiles of a selected number of the illustrations, with a critical introduction by Geoffrey Keynes.[3] Eventually the collection is to go to the British Museum. Other exhibitions in Boston and elsewhere have marked the centenary of Blake's death, and several books dealing with his life, writings, and art have appeared during 1927. But the revival of interest in William Blake is not due merely to the passing of a century. The anniversary of his birth was not so celebrated in 1857. As we turn away from the glorification of colour-photography and facile technique in painting, away from the imitation of things seen towards art which is expressive of the artist's thoughts and feelings, as our point of view with regard to painting changes,

[1] The Metropolitan Museum of Art, New York, 1927.

[2] Published for the Metropolitan Museum of Art by Doubleday, Page and Co., Garden City, New York, 1927.

[3] Illustrations to Young's "Night Thoughts," done in water-colour by William Blake, with an Introductory Essay by Geoffrey Keynes. Printed for the Fogg Museum of Art, 1927.

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we turn towards the men who have brains and use them, who have a sense of design and adapt nature to it. And for some reason we of to-day take delight in those artists who view life with great detachment. Turning to the not-too-remote past, we find these qualities in Blake, in Daumier, and in our contemporary, the late George Bellows. Recent exhibitions in America, recent publications, and acquisitions in Cleveland, Boston, and New York, indicate that these men, so unlike in many ways, but so similar in their intensity of vision and strength of personality, are winning recognition in full measure.[4]

ELLA S. SIPLE

[4] The Cleveland Museum of Art has acquired Daumier's drawing, *Les Amateurs de Peinture*; the Fogg Museum, Cambridge, has bought *Le Boucher*; and the Metropolitan Museum has added to its collection *A Clown* and *Don Quixote and Sancho*.

[MR. JACOB EPSTEIN'S RAPHAEL.—In the notes on recent acquisitions by American collectors, which appeared in our issue for December, 1927, we reproduced, over the caption "Attributed to Raphael," a *Portrait of a Lady*, recently acquired by Mr. Jacob Epstein, of Baltimore. Our attention has very properly been called to the fact that the picture, which we have not seen, is regarded by the most reliable authorities as an authentic work by Raphael. That being so, we desire to say that the conventional term, "attributed to," should not be applied in this case.

Readers who have studied Mr. Epstein's very remarkable portrait, will be interested in an article which we hope to publish next month in which an attempt is made to identify Raphael's sitter.—EDITOR.]

LETTERS

"A STAINED GLASS PANEL FROM CANTERBURY"

SIR,—Two authorities whose opinion is entitled to great respect have suggested to me, after reading my article on the Canterbury stained glass in the January number of THE BURLINGTON MAGAZINE, that the figure of Adam is later in date than the remainder of the series, or has belonged to a different series. In spite of the striking difference in general treatment exhibited by this figure, I find it hard to believe that it is not nearly related to the rest. There are details in which a close correspondence is observable. The tufts of hair on the skin with which Adam is girt are like the locks of Joanna, whilst his hair, beard, lower lip and chin show peculiarities paralleled in the figures of Thara, Methuselah, Joseph and Juda. The general tonality of the glass is that of the remainder of the clerestory series, and markedly different from that of the—in my opinion—later medallion windows. Moreover, it is evident that the series must have begun with Adam, and if the existing figure is to be taken as a later work executed to replace the original, I am at a loss to think what period this restoration should be assigned to. I may say that I believe the head of Lamech [PLATE III, B] to be a later restoration.

Will you allow me to take this opportunity of correcting a mistake due to an unaccountable momentary aberration on my part. The figure called by me Ezekiel should be King Hezekiah, holding the dial of Ahaz, as Dr. Mason has pointed out in his monograph.

Yours faithfully,
BERNARD RACKHAM

"A MINOAN STATUETTE IN THE FITZWILLIAM MUSEUM"

SIR,—Your reviewer of Mr. Wace's book, "A Minoan Statuette in the Fitzwilliam Museum" (THE BURLINGTON MAGAZINE, January, 1928), is wrong in stating that the ivory figure of a goddess now in the Museum of Fine Arts at Boston made its first public appearance in Paris.

This figure was first shown, in fragments, to an American archæologist (from whom I had its history) on the boat between Candia and Athens. From there it went directly to the Boston Museum, and was never in the hands of the international dealers. It was bought for a fifteenth part of the sum that was finally paid for the Cambridge lady.

Since their commercial history is the only kind of pedigree that the statuettes are likely to acquire, it is particularly desirable to have an accurate account of these transactions.

Yours faithfully,
E. J. FORSDYKE

"VERMEER'S *GUITAR PLAYER*"

SIR,—I have read with the greatest interest the notice in your January number by Mr. R. R. Tatlock, dealing with Vermeer's *Guitar Player*. I feel clear that the writer is perfectly right in his opinion that the picture in the Johnson Collection, Philadelphia, belongs to a generation later than Vermeer's. I have always been struck by the style in which the lady's hair is dressed, a style quite unknown in Holland during the seventeenth century. Both the coiffure and the expression of the sitter's face recall, so far as I am concerned, French eighteenth-century art.

After having had the opportunity of comparing, through your reproductions, the Iveagh and the Johnson versions, there remains no doubt that the latter is a copy of the former picture. In the eyes of the copyist the hair-dressing might well have appeared so unfashionable that he changed it into a more modish one.

Yours faithfully,
Moscow PAUL ETTINGER

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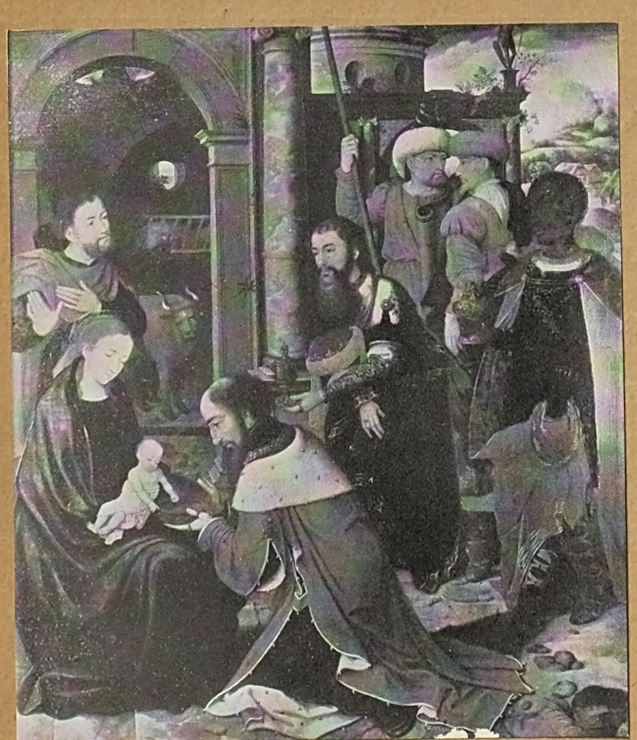

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OUR TWENTY-FIFTH [illegible]

In the present month, a quarter of a [illegible] MAGAZINE appeared. It has been published in the [illegible] seven editors have controlled it at different periods [illegible] directors and with the advantage of the advice [illegible] usual early difficulties and a trying time during [illegible] only even existence. During the past few [illegible] taken place, and to-day its prosperity is greater than [illegible]

The Editor would like to take advantage [illegible] thanks to the Consultative Committee [illegible] assistance he is extremely grateful.

[illegible]OTHER UNPUBLISHED COR[illegible]

[illegible] ROGER FRY

WHILST writing an article which appeared in the January BURLINGTON MAGAZINE [illegible] on a portrait ascribed to Correggio in Lord Lee of Fareham's [illegible] had several visits to the collection [illegible] repeated examination. On the [illegible] Lord Lee announced to me that he had [illegible] from a collection in the neighbourhood of London another Correggio. All [illegible] know only too well the painful sensation of being told by a collector that he has [illegible] something which, in the light of past [illegible], one knows is far too good to be [illegible]. How many Leonardos, Raphaels, [illegible], are brought by triumphant [illegible] before the dismayed critic, whose [illegible] task it becomes to administer the [illegible] disillusionment.

[illegible] such feelings oppressed me on hearing [illegible] declaration, for though I knew that [illegible] the probabilities of undue optimism [illegible] less than in the case of many [illegible] still the astounding feat of acquiring [illegible] Correggio, and that a portrait, seemed [illegible] good fortune as would last any collector some time. It must be admitted that to [illegible] second unknown Correggio almost immediately afterwards seemed to defy the laws of [illegible]ility. But before I had finished these [illegible]tions, I was in presence of the picture. [illegible] is in oil on an oak panel measuring [illegible] by 16¼ ins. (53.3 by 41.3 cm.). As will [illegible] from the reproduction [PLATE [illegible]] [illegible] represents the dead Christ lying on the [illegible]'s lap. The picture is for the most part [illegible] and in many places the [illegible] [illegible] from abrasion. Everything [illegible] this panel to be an early work [illegible], and it was a great satisfaction to [illegible] find that its close connexion with

[illegible] drawings [illegible] the [illegible] such as the [illegible]

The early work[illegible] are the Frizz[illegible] *Ma*[illegible] *and Child with musi*[illegible] *Angels*, in [illegible] Uffizi; the *Faun* at M[illegible] *Madonna* [illegible] *Child with St. Elizabeth* [illegible]; the [illegible] *Nativity*; and [illegible] *of His Mother*, formerly [illegible] and now in the [illegible] the characteristic [illegible] be seen. [illegible] curves of drap[illegible] [illegible] *Nati*[illegible] the right [illegible].

We find [illegible] Virgin's left [illegible] Christ's [illegible] while a curio[illegible] feeble drawing of [illegible] recalls the equally [illegible] left hand in the [illegible] dress of the Virgin [illegible] Mantegna's design which [illegible] Correggio's early works, [illegible] the dark outer band [illegible]

[illegible] Frideau [illegible]

OUR TWENTY-FIFTH ANNIVERSARY

In the present month, a quarter of a century ago, the first number of THE BURLINGTON MAGAZINE appeared. It has been published in the same format and at the same price ever since. Seven editors have controlled it at different periods, and have acted under a board of directors and with the advantage of the advice of an expert consultative committee. Except for the usual early difficulties and a trying time during the war years, THE BURLINGTON has enjoyed a fairly even existence. During the past few years a marked expansion of its activities has taken place, and to-day its prosperity is greater than ever before.

The Editor would like to take advantage of this rare opportunity of offering his warmest thanks to the Consultative Committee and to many other friends and contributors for whose assistance he is extremely grateful.

ANOTHER UNPUBLISHED CORREGGIO

BY ROGER FRY

WHILST writing an article which appeared in the January BURLINGTON MAGAZINE [1] on a portrait ascribed to Correggio in Lord Lee of Fareham's collection, I paid several visits to the collection with a view to repeated examination. On the last occasion Lord Lee announced to me that he had just acquired from a collection in the neighbourhood of London another Correggio. All art-historians know only too well the painful sensation of being told by a collector that he has acquired something which, in the light of past experience, one knows is far too good to be true. How many Leonardos, Raphaels, Giorgiones, are brought by triumphant collectors before the dismayed critic, whose painful task it becomes to administer the inevitable disillusionment.

Some such feelings oppressed me on hearing Lord Lee's declaration, for though I knew that in his case the probabilities of undue optimism were much less than in the case of many picture lovers, still the astounding feat of acquiring an unknown Correggio, and that a portrait, seemed as much good fortune as would last any collector for some time. It must be admitted that to get a second unknown Correggio almost immediately afterwards seemed to defy the laws of probability. But before I had finished these calculations, I was in presence of the picture.

This is in oil on an oak panel measuring 21 ins. by 16¼ ins. (53.3 by 41.3 cm.). As will be seen from the reproduction [FRONTISPIECE] it represents the dead Christ lying on the Virgin's lap. The picture is for the most part thinly painted and in many places the scumbles have suffered from abrasion. Everything led me to believe this panel to be an early work by Correggio, and it was a great satisfaction to me to find that its close connexion with Correggio had already been quite independently recognized by my friend Mr. W. G. Constable, who also called attention to the existence in a private collection in Vienna of another picture of the same subject and very similar in composition to Lord Lee's.

Morelli was the first to analyse and explain the early works of this artist, some of which had formerly passed under other names. He called attention to the influence of Costa, as seen in the peculiarly flat, broad metacarpus of the hands, and the long, rather weak curves of the drapery, and also to Mantegnesque motives such as the design adopted for the head-dresses.

The early works which we have for comparison are the Frizzoni *Madonna;* the *Madonna and Child with music-making Angels,* in the Uffizi; the *Faun* at Munich; the *Madonna and Child with St. Elizabeth,* at Sigmaringen; the Crespi *Nativity;* and the *Christ taking leave of His Mother,* formerly in the Benson Collection, and now in the National Gallery. In all these the characteristics pointed out by Morelli are to be seen. In Lord Lee's *Pietà* we find the typical curves of drapery adapted from Costa, with the tendency to end in a trailing fold on the ground. We may compare the drapery falling over the Madonna's knee with that on the Virgin's right arm in the Uffizi *Madonna,* with the trailing end of St. Elizabeth's robe in the Crespi *Nativity,* and with the cloak which hangs over the right arm of the Munich *Faun.*

We find the typical broad metacarpus in the Virgin's left hand which clasps Christ's thigh; while a curious point is that the peculiarly feeble drawing of the fingers of her right hand recalls the equally unpleasant effect of Christ's left hand in the Benson picture. The head-dress of the Virgin follows that adaptation of Mantegna's design which is almost invariable in Correggio's early works, although in this case the dark outer hood is curiously ill-adapted to

[1] "A Correggio Problem."

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the head. The colouring also points to the same conclusions. We find in the Virgin's robe the peculiar scarlet red which was characteristic of the Ferrarese school or rather Correggio's special variety of that red.

Now, with regard to these early works of Correggio, we have, as Morelli pointed out, a fixed *point de repère* in the *Madonna of St. Francesco* in the Dresden Gallery, which was finished early in 1515, when Correggio was just twenty years old. The easy mastery of form and the certainty of the handling in that picture are such as to force us to date all or nearly all of the pictures mentioned above before that year. We are forced, then, to believe that between the ages of seventeen and twenty Correggio had already discovered his own artistic personality, had struck his own entirely new and unmistakable note. Such precocious originality is almost unparalleled in the history of art, especially when we consider that that new note was not some slight variation on past achievement, but implied not only a wholly new emotional tone, but a new technical apparatus of chiaroscuro and plastic rhythm. In regard to such a phenomenon, the word genius has a specific meaning quite distinct from that for which it is so often used, viz., of supreme excellence.

We feel in such a case as Correggio's as though an innate quality was, as it were, simply emerging and forcing its way to outward expression. Such an artist seems to arrive at his results by sheer intuition and not by the processes of trial and error which distinguish most human creations. Critics have already noted in this connexion the striking contrast between Correggio and Raphael, who at twenty was still only an echo—a marvellously perfected echo, it is true, but still an echo—of Perugino. In the sense of the word genius, which we are forced to adopt in order to describe Correggio's faculty, we must deny genius to Raphael, though it would be wrong to suppose that this implies that Correggio was necessarily the greater artist.

As evidence of that mysterious, innate energy of expression which distinguishes Correggio, Lord Lee's picture seems to me to be peculiarly striking. Though I hesitate to date it exactly, I should be inclined to put it rather at the beginning than at the end of those three years of the artist's surprising growth; nearer to the Frizzoni picture, which is probably his earliest known work, than to the Dresden *Madonna*. It is certainly one in which his childish ignorance and want of visual experience are most evident, and these defects bring into all the more striking relief the intensity of the imaginative conviction that could force its way through to such poignant expression. The faults of proportion and drawing in the body of the dead Christ are so glaring that it is unnecessary to point them out in detail. The fact that Christ's left shoulder has twice the volume of the right, so that the neck appears to grow out of one side of the body, and the want of volume in the right thigh will strike anyone at once; and yet whilst he must, one thinks, have been fumbling and worrying over these problems, with what triumphant assurance does Correggio carry the main rhythm through the whole figure! With what nice instinct does he emphasize everything that will convey to us the notion of the flaccid and helpless dead weight of the body! How profoundly true is the movement of the Madonna's hand as it clutches at the further thigh which yields to the pressure!

Another curiously childish trait is seen in the rather absurd symmetry of the two twisted branches thrown in silhouette across the evening sky. But, indeed, throughout the whole, the evidences of youthful inexperience are unmistakable. And yet already Correggio has his own quite new and peculiar chiaroscuro, his own fused modelling of lighted into shaded planes. One is amazed that at such an age, and with so little experience, Correggio could have grasped these essentials with such mastery. One wonders how he could have dared such breadth of treatment, how have compassed such indifference to all these details of contour to which the youthful artist generally clings, and which it often takes nearly a lifetime to learn to neglect. The very imperfections of this work help to give us a clearer insight into the imaginative energy which emerges in spite of all obstacles.

Morelli remarks on the greater sincerity of Correggio's dramatic feeling in these early works as compared with his later religious compositions, in which the movements tend to become affected and theatrical. Certainly here everything seems to be dictated by a profound and genuine emotion, even though pathos is pressed almost to the point of sentimentality. The gestures are all directly expressive of the feeling; there are none of these over-eloquent and conventional poses which seem too consciously addressed to the spectator.

The picture, like almost all Correggio's early works, has suffered a good deal by the lapse of time. The thin scumbles have become rubbed down with some loss to the definition of the modelling; but it remains, in spite of its condition and in spite of all the imperfections inevitable in the work of so young an artist, a singularly moving and impressive conception.

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A, B—

—D

C—

—E

A—Virgin; *B*—Church of Nuestra Señora from the north-east 1072; *C*—Western portal; *D*—Interior of church; *E*—Detail of south end, cornice of western portal, 1072. (Nuestra Señora, Iguácel, Huesca)

Plate I. Iguácel and more Romanesque Art of Aragón

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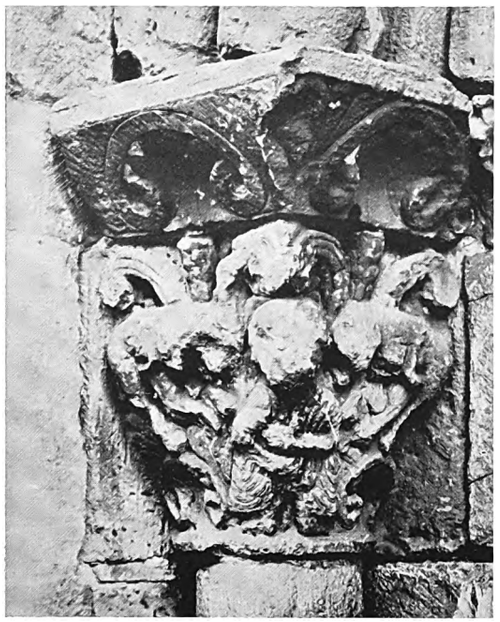
A, B—

—C

A, *B*—Capitals of windows, south façade, 1072; *A*—*The Damned* (?); *C*—Capital of window of apse, 1072. (Nuestra Señora, Iguácel, Huesca)

D, E—



—F

D—*The Damned* (?) capital of apse arcade, interior, 1072; *E*—*Daniel*, capital of western portal, 1072; *F*—*Avarice*, capital of western portal, 1072. (Nuestra Señora, Iguácel, Huesca)

Plate II. Iguácel and more Romanesque Art of Aragón

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IGUÁCEL AND MORE ROMANESQUE ART OF ARAGÓN

BY A. KINGSLEY PORTER

IN a preceding number of THE BURLINGTON MAGAZINE[1] I ventured the prediction that the neglected school of Aragón might prove to be of decisive importance for the solution of several problems in the history of Romanesque sculpture. The tomb of Doña Sancha, dated 1095, is executed with skill; it is closely related stylistically to monuments of the end of the eleventh and early twelfth century in Italy, and antedates the earliest extant Romanesque sculptures of Languedoc, a region in which it has been supposed that the art originated. Small sculptures in the Panteón de los Nobles at San Juan de la Peña, dated 1082, gave reason to suspect that the tradition of sculpture in Aragón went back at least so far. There have now come to my knowledge other monuments which throw further light upon the development of art in Aragón in the second half of the eleventh century.

I

The little church of Nuestra Señora of Iguácel [PLATE I, B] is, so far as I am aware, entirely unknown and unpublished. It came to my attention through an eighteenth-century copy of the inscription which I found in the national archives of Madrid. The student who made this copy added a note stating that his devotion to the kings of Spain was such that he had penetrated even the most remote regions of the Pyrenees seeking for documents which might illuminate their history; and that he had come upon this inscription, "en las inmediaciones de los puertos de Canfranc y confines de Francia, a 2 leguas de la ciudad de Jaca, entre los lugares de Acín y Larrosa."

The church of Nuestra Señora de Iguácel [PLATE I, D] in fact still exists substantially where and as described by the eighteenth-century investigator, only the name, at least to-day, seems to be distinctly Iguácel, not Iguacen, as he understood. It is a shrine of considerable regional fame and the centre of a local pilgrimage, because of the miraculous Virgin [PLATE I, A] placed over the altar. The statue, about a metre high, in polychromed wood, is a good example of the seated type familiar in Spain; it is possible that it may be as early as the eleventh century. In addition, the church also contains a portable shrine of the twelfth century, likewise in polychromed wood and stucco, with a peculiarly sensitive relief representing the Virgin. This shrine is of a type unlike any other that I know, and of very particular interest.

The church lies by a spring on the banks of a stream, high up in the Pyrenees, a half-hour on foot beyond the hamlet of Acín, which is in itself some two hours and a half from the carriage road at Castiello de Jaca. The architecture is simple; the edifice consists of a nave of a single aisle with a modern barrel vault, an apse and a barrel-vaulted tower. The latter has been recently in part demolished, because threatening ruin; an inexpensive method of restoration not infrequently resorted to in these remote mountain valleys. The surviving parts of the building are damaged, but at least free from archæological reconstruction.

In the masonry over the western portal [PLATE I, C] is cut the following inscription [PLATE III, A, C, D]:

HEC EST PORTA DN̄I VNDE INGREDIVNTVR FIDELES IN DOMVM DN̄ QVE EST EGGLESIA IN HONORE SC̄E MARIE FVNDATA: IVSSV SAN(C)TIONI COMITIS EST FABRICATA

VNA CV̄ SVA CONIVGE N̄NE VRRACCA: IN ERA: T̄: CENTESIMA XA EST EXPLICITA: REGNANT(E RE)GE SANCIO RADIMIRIZ IN ARAGONE QVI POSVIT PRO SVA ANIMA IN HONORE SC̄E MARIE VILLARROSSA N̄NE LA(RROSSA) VT DE TE DN̄S REQ'ETET EVM AMEN.

SCRIPTOR HARVM
LITTERARV̄ N̄NE ACOENA
MAGISTER HARV̄ PICTVRA
RV̄ N̄NE GALINDO GARCIAS.

No doubt is then possible; the church was finished in 1072. Ten years later, in 1082, it was given by the Count Don Sancho Galindez to the abbey of San Juan de la Peña.[2] The Uracca mentioned in the inscription as his wife is, I suppose, the sister of Doña Sancha. Uracca's portrait, with that of her two sisters, appears on Doña Sancha's tomb.[3]

The paintings by Galindo Garcias mentioned in the inscription [PLATE I, E] were presumably on the façade, and have unhappily perished, although traces of the stucco with which the exterior walls were once covered abundantly remain; in some places it is evident that there was a painted decoration to imitate masonry joints. Notwithstanding the loss of the ancient barrel-vault of the nave, quite enough of the ancient architecture and sculpture [PLATE II, A, B, C] survives to show us the state of the art in a mountain church of Aragón in the third quarter of the eleventh century. The delicacy of the figured capitals is somewhat obscured by crude over-painting of late date in the case of

[1] 1924, XLV, 166.

[2] Rafael Leante y Garcia, *Culto de Maria en la diócesis de Jaca*, Lérida, Imprenta Mariana, 1889, 376.

[3] THE BURLINGTON MAGAZINE, 1924, XLV, 166.

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those of the interior of the choir [PLATE II, D]; and by smoke of a fire kindled by some shepherd in the case of those of the west portal [PLATE II, E, F]. It is clear, however, that they were works of great plastic merit, not only competently, but artistically, executed; the heads are full of character; the mischievous demons of the portal capitals [PLATE II, F] are as graceful and fantastic as those of the best of twelfth-century production. The masonry is rather rough, owing partly perhaps to the poor quality of the stone available in this wild corner of the mountains; owing also, I imagine, to the fact that the walls, as certainly in Lombardy, and I think possibly also in Catalonia at this time, were covered with stucco and painted, so that the true masonry did not appear. The elaborate character of the mouldings, the shafted windows, the mastery of the barrel vault, all bear witness to the advanced character of the architecture.

The epigraphy of the inscription [PLATE III, A] is no less illuminating than the architecture and sculpture of the church. It will be recalled that the eleventh-century date of the Silos inscriptions [PLATE III, B] has been questioned because of the presence of certain uncial letters, such as H and E, and round C's and O's. Now these forms objected to at Silos are found in this indubitable inscription of 1072 at Iguácel [PLATE III, C]. More than that, the tall slender characters and the superimposition of letters in both inscriptions is strikingly similar. Finally, the strange form of Z, which is so peculiar a feature of the Silos epigraphy, and has hitherto been found in no other inscription, reappears at Iguácel in the final letter of *Radimiriz* [PLATE III, D]. In the light of all this, the eleventh-century date of the Silos inscription will, I think, hardly longer be doubted by unbiased students.

Whether from the point of view of sculpture, architecture, or epigraphy, the church of Iguácel is therefore a landmark, which cannot be left out of consideration when the major problems of Romanesque art are considered.

II

Unlike Iguácel, the church of the *castillo* of Loarre has long been known to students. The monument has found a place in the monumental work of Lampérez,[4] and has been the subject of an excellent monograph and article by the indefatigable Ricardo del Arco[5] and other archæological writings as well.[6] Yet so far as I am aware, not a single general historian has shown himself conscious of the importance of the monument, and this notwithstanding the fact that Del Arco, twelve years ago, underlined the significance of the inscription in establishing the date. The truth is that the archæological world has been so cowed by prevailing theory that it has not had the courage to believe the evidence of its own eyes.

The inscription on the jamb of the portal [PLATE V, A] is an epitaph of 1095; not, it is perhaps needless to insist, of 1045, as it has been erroneously read. The era is distinctly MCXXXIII (the second letter being a square C like others in the inscription, not MLXXXIII; and this is evident in the photograph [PLATE V, A], which we reproduce (fifth line). Whatever difficulties and uncertainties the last part of the inscription may offer (Mr. Whitehill has read and will shortly publish the undeciphered portions) this, the essential, is clear and indisputable. The portal is therefore anterior to 1095, and also the entire church, for it is obviously of one period, and the artists of the portal worked also upon the upper portions.

The merits of the architecture have long been appreciated, although the early date has not been perceived. We have here indeed a building up of masses in the interior [PLATE IV, C] which can hardly be equalled in any church west of Constantinople, the Byzantine architecture of which seems to be strangely recalled by the central dome of Loarre. This is a sophisticated style, as accomplished, but possibly more inspired, than the architecture of the same region in the twelfth century.

The sculptured capitals [PLATE IV, A, B, D, E; PLATE V, B] are masterpieces of plastic art. Several different artists of widely divergent styles seem to have been employed; one [PLATE IV, A] worked in the manner of the transept portal of Silos, although, of course, much later; another was influenced by the style of León, and produced work very like that to be found in other eleventh-century Aragonese churches, such as Santa Cruz de la Serós and the cathedral of Jaca [PLATE V, B]. Most striking of all, however, are the remains of a great band of sculpture [PLATE V, C] over the principal portal, brought to light when a parasitical building was removed in the restoration. Unhappily only the lower part of this remarkable plastic achievement is preserved; and the peculiar position of the church on the brink of a dizzy precipice makes the taking of a photograph of what remains nearly impossible. However, the view here reproduced, distorted

4 Vicente Lampèrez y Romea, *Historia de la arquitectura cristiana española en la edad media*, Madrid, 1908, I, 679.

5 *El castillo de Loarre* (*Linajes de Aragón*, 1915, VI, 81); also published separately; *Obras y hallazgos en el castillo de Loarre* (*Boletín de la Real Academia de la Historia*, 1916, LXVIII, 5).

6 Marqués de Monsalud, *El castillo de Loarre* (*Boletín de la Real Academia de la Historia*, 1905, XLVII, 448); A. Kingsley Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Boston, Marshall Jones, 1923, V, 600-601.

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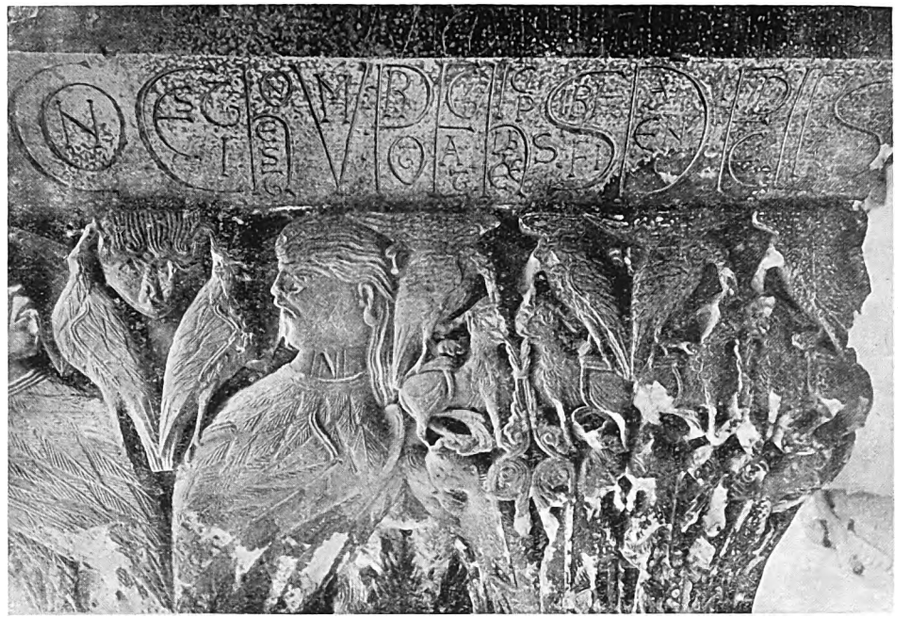
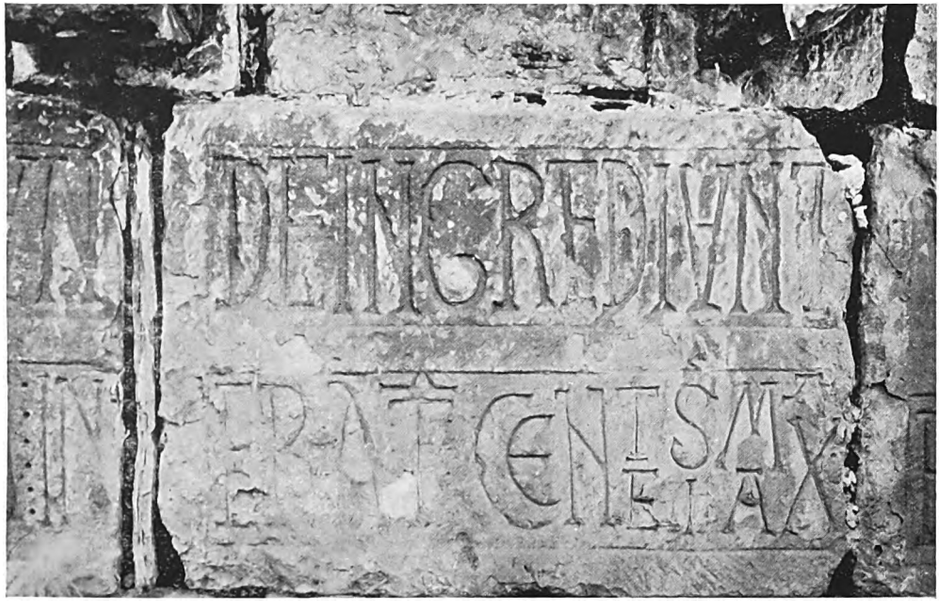
A—Inscription of western portal. Detail, 1072. (Nuestra Señora, Iguácel, Huesca)



B—Capital of north gallery of cloister, 1073-6. (Santo Domingo de Silos, Burgos)



C, D—Details of inscription on western portal shown on Plate I, D. 1072. (Nuestra Señora, Iguácel, Huesca)

Plate III. Iguácel and more Romanesque Art of Aragón

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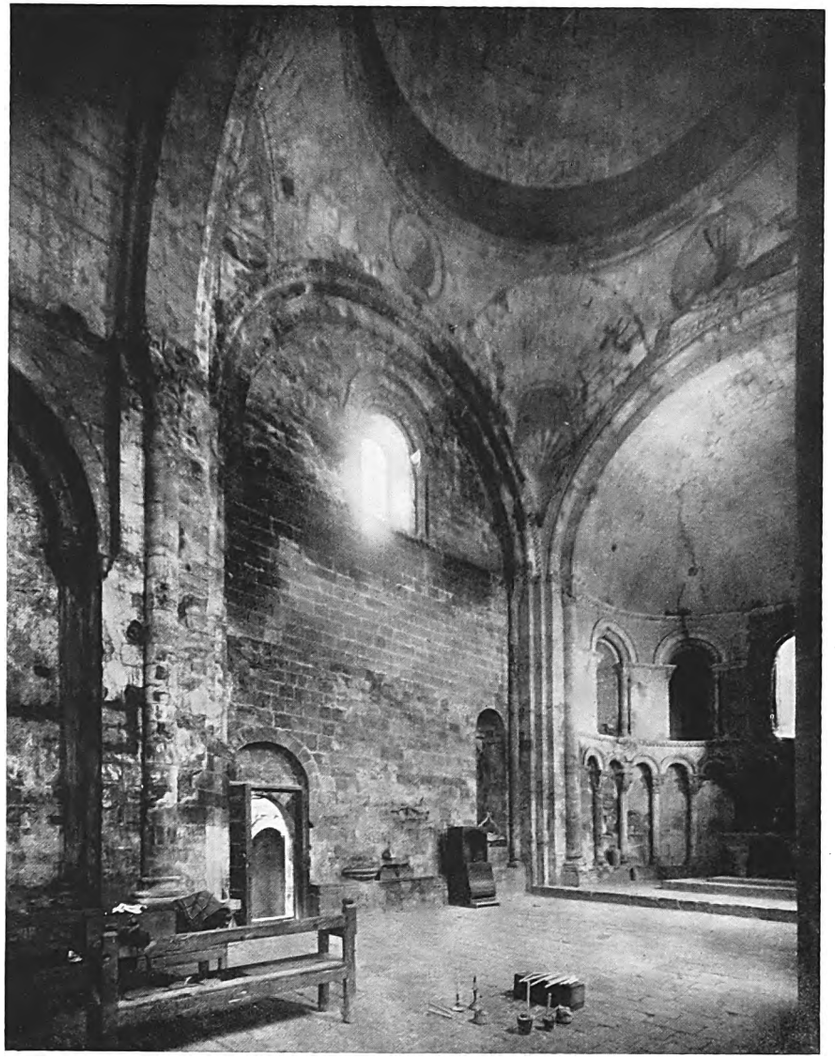
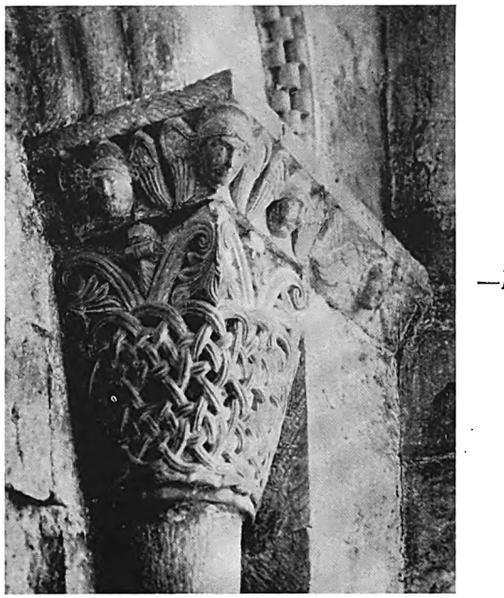
A—



—C, D

B—



—E

A—Capital of arcade, interior of choir of church; *B*—*Sacrifice of Isaac.* Capital of portal of church; *C*—Interior of church. *D*—*Moses, Aaron and Ur.* Capital of arcade, interior of choir of church; *E*—Capital of arcade of interior of apse. All before 1095. (Castillo, Loarre, Huesca)

Plate IV. Iguácel and more Romanesque Art of Aragón

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as it necessarily is, will give some idea of what must have been the original composition. In the centre no doubt was a *Majestas Domini* with angels, the same motive a third of a century later developed at Moissac; if the block to the left is in its original position, and if it really represents the tortures of the damned, the whole composition must have been a Last Judgment.

An interesting detail of Loarre is the abacus of one of the capitals of the arcade of the interior of the choir. This is sculptured with a series of winged heads of angels [PLATE IV, E]. The same extraordinary motive is found on the archivolt of the portal of Monopoli, in Apulia, executed in 1107 by a sculptor, who, as I have tried elsewhere to show,[7] has many affinities with the school of Aragón.

All the sculpture of Loarre shows that in Aragón before 1095 accomplished work, free in technique, and sure in execution, not only could be, but was produced. The great sculptured frontispiece is perhaps the earliest work yet known of the Bari-Modena-Jaca atelier; while very different in style from the cloister of Silos, it must have been nearly as important; and as monumental sculpture it was as ambitious as the productions of the twelfth century.

III

In general, both the architecture and sculpture of Aragón in the eleventh century are sharply distinguished from those of Catalonia. It is only on the extreme frontier that we find a few churches, such as Ovarra, built in a style like that of the adjoining regions to the East.[8] As a rule, the architecture of Aragón may be like that of Western Spain or France or Italy, and the sculpture like that of Lombardy or Apulia, but both are sharply distinguished from work in Catalonia.

However at times Aragonese sculpture did permeate into Catalonia. The tympanum of Corneilla-de Conflent is a case in point;[9] and what seems another clear instance has recently come to my knowledge in the fragments, probably from the altar, of the old cathedral of Vich, saved when the building was demolished at the beginning of the nineteenth century, and now distributed between the Iglesia de la Guia, the Tempietto Romano, and the Finca Cuadras.[10] The style of this altar [PLATE V, D] is clearly that of the Bari-Modena-Jaca school; that the sculptor came from Aragón is, I think, indicated by a detail of epigraphy. The U of the inscription of Judas is made like an A upside down, with pointed bottom and a bar [PLATE V, D]. This peculiarity I know elsewhere only in the inscription of Iguácel [PLATE III, A, C, D]. As for date, the style of the sculptures as well as the letters seem to place this important and unknown monument at the end of the eleventh or early in the twelfth century.

IV

While Aragón seems thus to have given to Catalonia in architecture and sculpture only seldom, and even more rarely to have received, the case appears different with illumination.

I have already called attention to the remarkable series of illuminated charters preserved in the archives of the cathedrals of Jaca and Huesca.[11] Although, so far as I am aware, no Aragonese codices of the eleventh century have come down to us, we are still able to follow through these legal documents the development of Aragonese miniature painting.

Among others, we have a number of copies of the acts of the council of 1063; six are illuminated, and of these three are preserved in the cathedral of Jaca, and three others in the cathedral of Huesca.

I formerly was inclined to believe the one with outline miniatures in the cathedral of Jaca[12] the autograph, because illuminated by the same hand as a donation of 1061.[13] In this I was probably mistaken, for the signatures are in the same writing as the document. The truth perhaps is that the autograph is not extant, and that we have only copies of this famous charter.

The copy mentioned in the cathedral of Jaca is not only by the same hand as the donation of 1061, but as another copy of the acts of the council preserved at Huesca, and which is here reproduced [PLATE VI, A]. In these three documents the bishops all wear mitres of a peculiar and unprecedented form, with a low band and two peaks nearly coinciding in the centre. The one thing certain about such a mitre seems to be that it cannot be of the first half of the twelfth century, when mitres with two widely separated peaks were in vogue. The form in the documents might be transitional to the thirteenth-century type, with a peak in front. However, all such mitres known to me, like that of the tomb of the Abbot Menendo († 1167), in the Panteón de los Abades at San Isidoro of León, have a very broad instead of a very narrow base. I therefore incline to think that the mitres in our documents are of the eleventh century, and transitional from early

[7] *Bari, Modena and St. Gilles* (THE BURLINGTON MAGAZINE, 1823, LXIII, 58).

[8] In the apse of the ermita of San Pelayo, near Perazancas (Palencia), we find Catalan Romanesque permeating as far west as Castile. I am indebted to Don Luciano Huidobro for calling this monument to my attention.

[9] I called attention to this in THE BURLINGTON MAGAZINE, 1924, XLV, 166.

[10] I am indebted to Professor Pijoan and to Padre Gudiol for calling this monument to my attention.

[11] *Loc. cit.*

[12] Illustrated, *loc. cit.*

[13] Illustrated, *loc. cit.*

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forms with a single peak to the two-horned type of the twelfth century.

Light on the style of the drawing of these documents is thrown by a book which has recently come to my knowledge in the cathedral archives of Vich. It is No. 60, a *Liber Paralipomenon,* and has a colophon with the date 1066. The first folio of this book [PLATE VI, C] is written narrower than the others; and this evidently with the purpose of making place for an outline miniature of the *Deposition* with a siren below. This illustration has been sewed in. Since the codex of 1066 was written so that this fragment could be annexed, it follows that the miniature is earlier than 1066.

The importance of this monument for the history of painting in Spain can hardly be overestimated. It proves that the style of illumination associated with the scriptorium of Ripoll, and of which the chief documents are the Catalan Bibles, did exist as early as the middle of the eleventh century. It offers a point of fixed chronological support for students of the troubled question of the dates of Catalan frescoes and antependia. It demonstrates that an iconographical peculiarity, the wood of the Cross represented with stubs of branches, believed to have been originated in the twelfth century, is much earlier.

It is, however, because of its bearing upon the history of Aragonese illumination that this document interests us here. The style is strikingly similar to that of the group of charters we are studying. This is another argument for dating the latter in the eleventh century.

Did this particular style of illumination go from Catalonia to Aragón, or from Aragón to Catalonia?

Until we know more of the miniature painting of Southern France, it is impossible to attempt an answer. In general the art of Catalonia is the art of the Gulf of Lyon; the architecture shows close relationship with that of Italy and of Southern France; the miniature painting with that of Italy. Was the same style of miniature painting also found in Southern France?

The authors of the latest study on the scriptorium of Ripoll[14] ascribe to St.-Victor of Marseille the manuscript Reg. Lat. Vat. 123, which has always been believed to have been written at Ripoll; that such a question could arise seems a sufficient indication that the manner of the two scriptoria cannot be distinguished.

I am acquainted with only one illuminated manuscript [PLATE VI, B] of this period which was certainly written in Provence. It is a missal, preserved in the cathedral archives of Tortosa, from St.-Ruf of Avignon, as is evident from the references in the calendar. It was brought to Tortosa by the first bishop, Gaufrid, summoned from St.-Ruf of Avignon after the conquest of the city in 1148. This Frenchman apparently also brought with him another missal, unfortunately not illuminated, but with a colophon of 1055. The script of the illuminated missal (No. 11) seems more advanced than that of the one (No. 10) dated 1055; the former may then be of the end of the eleventh or beginning of the twelfth century.

The style of the illumination is evidently related to that of Catalonia (compare PLATE VI, B, with PLATE VI, C); in fact, the scriptorium of Tortosa in the second half of the twelfth century seems to have occupied itself in producing little varied, but inferior, copies of Avignon models, notwithstanding a dose of the influence of Ripoll, introduced by the second Bishop Pontianus, who had been abbot of the Catalan monastery. But although the Avignon painting has obvious points of contact with Catalan work, it is also sharply distinguished from it by greater softness and a much more notable influence of the school of Winchester.

While, therefore, it may well ultimately eventuate that this type of Aragonese illumination was derived from Catalonia or Southern France, it is at present impossible to be certain that such was the case. It was much developed in the donation of Pedro I of 1098[15], and in another copy of the acts of the council of 1063 in the archives of the cathedral of Jaca [PLATE VI, D, E], which must be of about the same date. We find here fully formed many of the mannerisms which became characteristic of Spanish and Languedocian sculpture in the twelfth century.

But it was not only the outline style of illumination which flourished in Aragón. Still another copy of the acts of the council of 1063 [PLATE VI, F] is illuminated in a style out-and-out Mozarabic. The bishops wear various types of mitre or are bare-headed—a combination of costumes which shows that this copy cannot be much later than 1063. The penetration of the Mozarabic manner into Aragonese illumination is not surprising—less so indeed than the prevalence of the outline manner. It will be recalled that the Beatus of St.-Sever in Languedoc is equally Mozarabic.

V

These new monuments may, I hope, serve to clarify the history of art in Aragón in the

[14] Dom Alsem M. Albareda, *Els monuscrits de la Biblioteca Vatican Reg. Lat. Vat.* 123, *Vat. Lat.* 5730 *i el scriptorium de Santa Maria de Ripoll* (*Catalonia Monastica,* I, 23).

[15] Illustrated, THE BURLINGTON MAGAZINE, 1924, XLV, 166.

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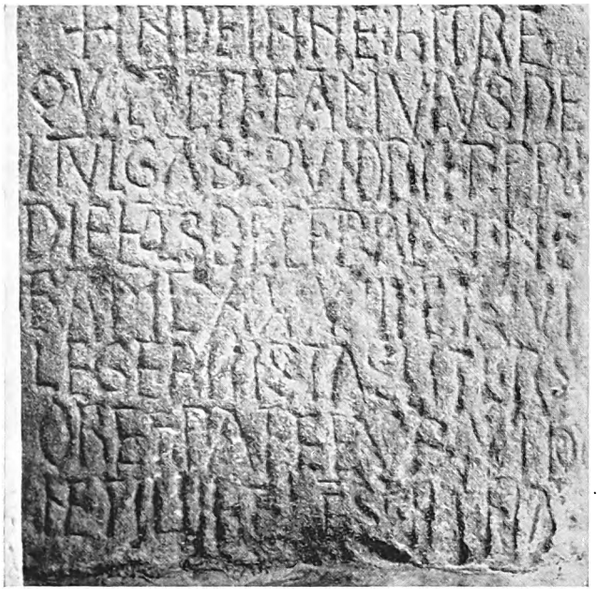

A—Inscription on the jamb of the portal of the church, 1005. (Castillo, Loarre, Huesca)

B—Capital of the portal of the church. Before 1095. (Castillo, Loarre, Huesca)

C—Fragment of sculptured relief over portal. Before 1095. (Loarre)

D—*Three Apostles*. Fragment of altar from the old cathedral. (Iglesia de la Guia, Vich, Barcelona)

Plate V. Iguácel and more Romanesque Art of Aragón

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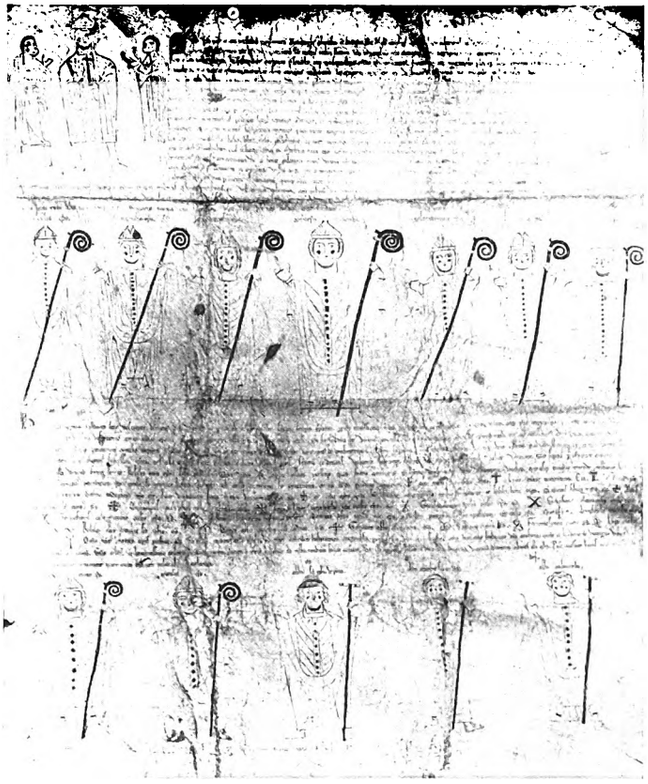
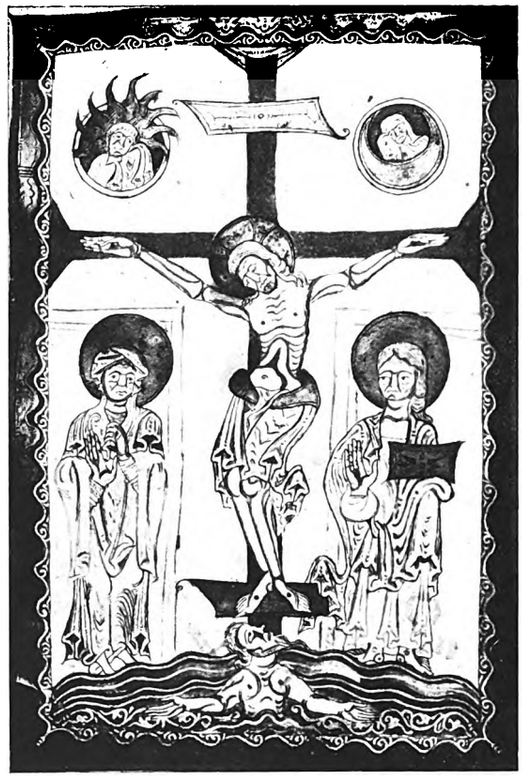


—A



—B

C—

—D, E

—F

A—Copy of the Acts of the Council of 1063 written in the eleventh (?) century. (Cathedral Archives No. 2, 471 Huesca). *B*—Missal written in St.-Ruf of Avignon late in the eleventh or early in the twelfth century. (Cathedral Archives, No. 11, Tortosa, Tarragona). *C*—*Liber Paralipomenon* with commentary. 1066. Folio 1 v, earlier miniature. (Cathedral Archives, No. 60, Vich, Barcelona). *D*—Copy of the Acts of the Council of 1063 written about 1100. (Cathedral Archives, Jaca, Huesca). *E*, *F*—Another copy of the Acts of the Council of 1063 written about 1063. (Cathedral Archives, Huesca).

Plate VI. Iguácel and more Romanesque Art of Aragón

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eleventh century. In the field of miniature painting we find an outline style, related to that of Catalonia, meeting with a Mozarabic style related to that of Castile and León. From the two seems to have sprung before the end of the eleventh century a forceful and characterful school of painting, that may be suspected of having exerted considerable influence upon the destinies of twelfth-century sculpture.

In the fields of architecture and sculpture, the rôle of Aragón appears to have been even more important. Iguácel dated 1072, and Loarre before 1095, combine with the cathedral of Jaca (partly constructed before 1063, but works were still in progress as late as about 1094),[16] Santa Cruz de la Serós (in construction in 1095), the tomb of Doña Sancha (1095), the tympanum of San Pedro el Viejo of Huesca (after 1096), the New York book-cover (before 1085), to present us with an array of dated monuments of Romanesque art of the second half of the eleventh century, such as can hardly be equalled by any other region of Europe, unless it be León. There can be no doubt that sculpture flourished in this region from the third quarter of the eleventh century, some thirty years farther back than it can be traced in Italy or in Languedoc. It is also certain that architecture here at this same period rose to heights of accomplishment which historians of art have supposed were attained only in the following century. The evident relationship of the sculpture of Aragón with that of Italy still remains a capital mystery, and is assuredly one of the problems with which medieval archæology of the future must occupy itself.

[16] A. Kingsley Porter, *La tumba de Doña Sancha y el arte románico en Aragón*, traducido por Maria Africa Ibarra y Oroz (*Boletín de la Real Academia de la Historia*, 1926).

A GIORGIONE DISCOVERY BY SIR MARTIN CONWAY

IN THE BURLINGTON MAGAZINE for November, 1927, I discussed the pictures of *The Birth of Paris*, copied by Teniers after a lost Giorgione, which is in the collection of Mr. Charles Loeser, at Florence. At the same time I considered the problem involved in the fragment at Budapest [FRONTISPIECE] containing two male figures very similar to those appearing in Mr. Loeser's picture. At the time of writing I was compelled to leave open the question of the authorship of the Budapest fragment, but felt justified in going as far as the following self-quotation implies:

> Evidently the original of the Teniers copy was superior to the Budapest picture, and it may even be possible that the existing fragment . . . is actually a piece of the picture painted for Contarini, which was surpassed both in design and finish by the later version painted for Beccaro.

Since writing that, I have travelled to Budapest and there, with the intriguing fragment at hand, have reconsidered the whole problem.

It may be recalled that there were two *Noctes*, as these pictures of the *Birth of Paris* were called, and that one of them was a better version than the other. The better belonged to Beccaro; the less good one to Contarini Now one of these versions was in the Archduke Leopold Wilhelm's Collection. This we know, because we possess two engravings of it, one in the "Theatrum Pictorium," the other in the "Prodromus." The former was engraved in reverse from a copy by Teniers, who made the copies of the Archduke's pictures for the Theatrum. This copy belongs to Mr. Loeser. There exists also a large scale fragment amounting to about the right-hand half of this composition and this fragment is in the Budapest Gallery. It is painted on canvas. Now, seeing that this fragment is in the Budapest Gallery and that many of the aforesaid Archduke's pictures are in that gallery, it is not surprising that Moritz Thausing (on whom be peace), should have identified this fragment as a portion of the picture which belonged to the Archduke. Such, however, is not the case, for this fragment did not come from the Archduke's collection, but was one of the pictures presented to the Budapest Gallery by John Ladislaus Pyrker, who was Patriarch of Venice and afterwards Archbishop of Eger (Erlan). He acquired his collection mainly in Venice and there can be little doubt but that the fragment containing the Two Shepherds was purchased by him there and is a part of the version on canvas which belonged to Taddeo Contarini.

I will now invite the reader to consider in some detail the Budapest fragment, which possesses much more importance for the Giorgione student than has ever been attributed to it. It is described in the Catalogue (No. 145) as follows:—

> The Shepherds of Mount Ida and the young Paris. Canvas, 91 × 63 cm. Presented by J. L. Pyrker. A tempera copy (detail) of a lost picture.

By whom it was called a copy I have not been able to discover. Thausing, who first called attention to it rightly regarded it as original; so did Morelli; and there is no reason whatever

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for holding it to be a copy. It possesses every element of originality and no internal evidence to a contrary effect.

I had the good fortune to be able to examine it at leisure in company with Dr. Didier Rózsaffy, the conservator of the Gallery, and with the expert restorer who is permanently attached to the Gallery in an official capacity and is very skilful and experienced in technical matters. We had the picture out of the frame and examined it on an easel in an excellent light and with every aid that magnifying glasses could afford.

The picture has been relined. Its original canvas is a close-grained but not thin material; that is to say it is a canvas of good quality, not a thin linen such as Quentin Massys and other Flemish painters of about this same date occasionally used. It was easy to see at the left-hand edge that the canvas had been cut off a larger picture. It has also been shortened at the top by perhaps some nine inches or so. The right-hand edge and the bottom are the original limits of the painting in those directions. What surprised me and also, I think, my companions was to find that instead of the picture being considerably laden with repaints, it is in remarkably original condition for a work of that age. We had with us Ludwig Justi's detailed account of what he thought he saw. Indeed, when I had only examined the picture where it hung in the gallery I was ready to accept his diagnosis, but under the better circumstances of the studio the repaints proved to be for the most part imaginary. The authorities of the gallery were quite prepared to strip off the repaints with solvents and the attempt was made in the neighbourhood of the pointing hand where the aspect of considerable repainting was suggested, but the event proved that all the paint was ancient; there was nothing to come away. The whole rather awkward straight outline of the pointing arm is original. There are in fact no repaints anywhere of any importance, but only small fillings of injured flecks, mainly on the flesh-parts. The same is true of the feet, which Justi suggests may even have been otherwise posed. They are just as the young artist painted them and the weaknesses in drawing and details which it seemed possible to ascribe to an awkward restorer are in every case due to the inexperience of the young artist striving to accomplish work beyond his as yet but partially instructed technical powers.

Let a word be said about the colouring of the picture. The coat of the pointing Shepherd is of a rich bright red, the other shepherd's coat is of a very dark greenish blue. The grass in the foreground is dark green; the shrubs and most of the foliage have faded into brown, but among the trees some green lingers. The sky, low down in the distance, has evidently faded but still retains a faint pink flush, indicative of dawn. The white garments are shaded with a greyish green. The white is not of the vivid brightness so characteristic in most of Giorgione's early works. The tree trunks and branches are almost black, the flesh colour is bright and warm. The beard of the hairy shepherd is ruddy in tone. His bushy hair is darker. The once strongly marked hair parting has, I think, been somewhat obfuscated by small retouches. The fine embroidery round the necks of the men's coats is an evident instance of the general good conservation of the surface. The feet are pudgy and not well drawn, but they are the same type of feet that occur, perfectly drawn, in the Vienna *Philosophers*. The young artist was doing his best. The design of the picture as a whole was full of promise but the working of it out in detail still left much to be attained.

The extraordinary long straight line formed by the edge of the arm and prolonged in the overlong finger is a strong proof of the picture's genuineness. Throughout his life Giorgione loved to introduce such oblique straight lines into his compositions. For this purpose he commonly placed long rods in the hands of some of his figures—rods which are almost equivalent to signatures. Sometimes, as in the *Fête champêtre*, in the Louvre, he almost forced his figures to generate such a line. That he should have invented this trick in the earliest of his works that has come down to us and that he should have used it again in one of his latest is a singular instance of that continuity which links together the productions of his short, but wonderful career.

So much then for the Budapest fragment; let us now compare it with the records we possess of the version of the same composition which was in the Archduke Leopold Wilhelm's collection and especially with Mr. Loeser's copy of it by Teniers. The Archduke's picture is thus described in the existing MS. Catalogue of his gallery, made in 1659, under the number 132:

> Ein Landtschafft von Öhlfarb auf Leinwatt warin zwey Hüerthen vff einer Seithen stehen, ein Kindl in einer Windl auf der Erden ligt und auff der andern Seithen ein Weibspildt halb blosz darhinder ein alter Mann mit einer Pfeyffen siczen thuet.
>
> In einer vergulden Ramen mit Oxen augen, hoch 7 span 1½ Finger, braith 9 span 7½ Finger braith (sic) Original von Jorgione.

As ten fingers made one span, and as one span equalled 20.8 centimeters the size of the canvas was 148.72 cm. high by 202.8 cm.

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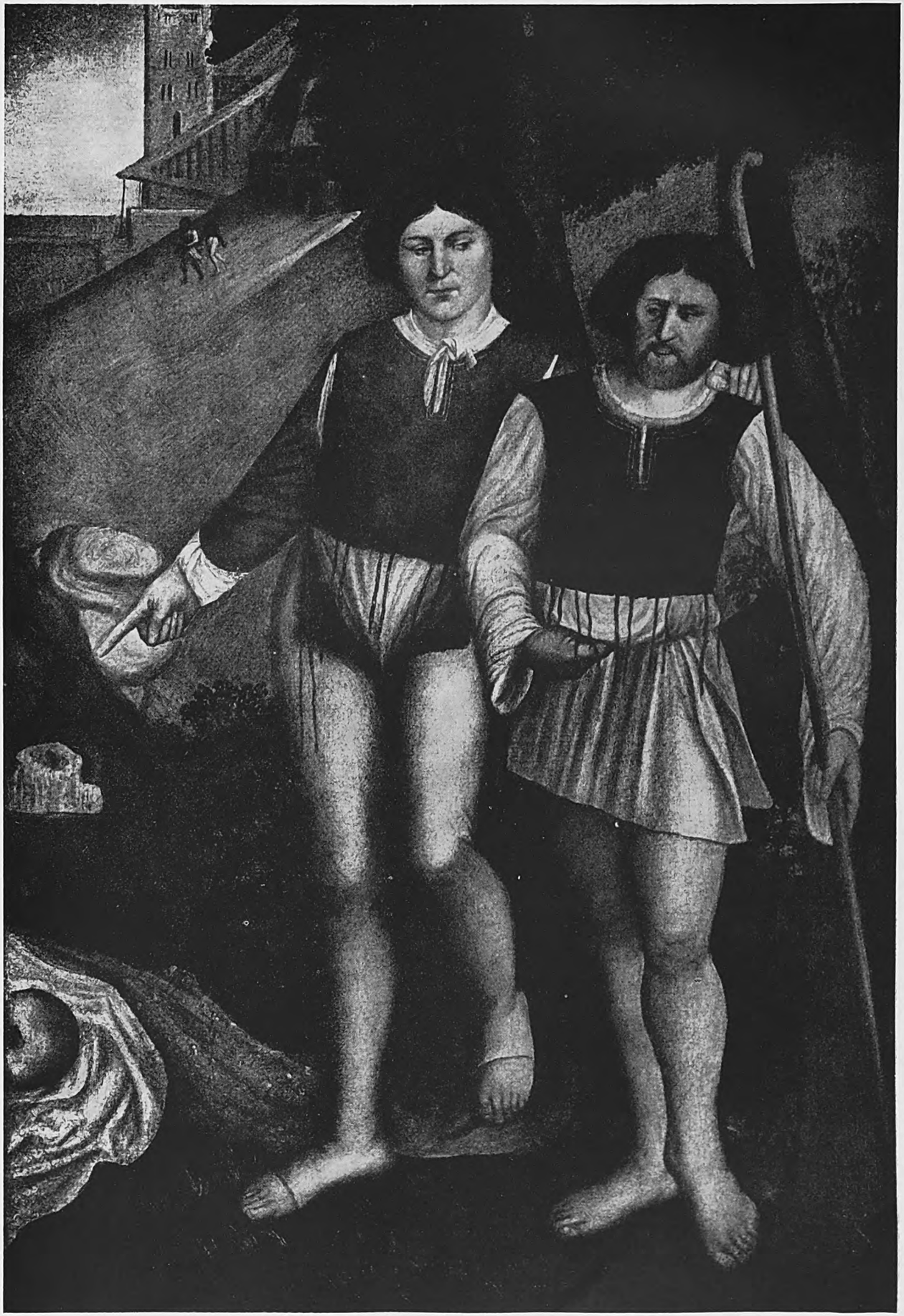

Fragment of *The Birth of Paris,* here identified as by Giorgione. Canvas, 91 by 63 cm. (Budapest Museum)

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wide. Now the Budapest fragment is only 91 cm. high and if we add 19 cm. for the piece cut off at the top, which is as large a piece as can possibly be missing, the picture from which the Budapest fragment was cut cannot have been more than 110 cm. high. It cannot therefore have formed part of the Archduke's picture which was 148.72 cm. high. The latter must have been painted on a small life-size scale while that from which the Budapest fragment was cut was considerably smaller.

As long as the only representations of the Archduke's picture were the engraving (in reverse) in the *Theatrum Artis Pictoriae* of 1728 and the still more sketchy print on plate 21 of the *Prodromus*[1] of 1735 it was just possible for a casual observer to imagine that the Budapest fragment might be a part of the Archduke's picture. A more careful examination rendered obvious the differences between the two designs. The next step was to explain these differences as due to the carelessness of a copyist. The moment, however, that Teniers's copy turned up in the collection of Mr. Charles Loeser at Florence this explanation became no longer satisfactory. With the reproductions before him the reader can make a comparison for himself. I will only note one or two very obvious features for his guidance. He will at once observe that the Shepherds are painted from different models, their heads having no resemblance in the two pictures. Again in the Archduke's picture they stand at the edge of a dashing brook, which is specially prominent in the "Prodromus" print. There is no brook in the Budapest fragment but only a narrow brown path dotted with little stones. Again the child on the ground is moved further to the left and the Shepherd's hand is differently drawn with the fingers arranged in another way, a way likewise characteristic of Giorgione's early period. The big stone behind the pointing finger is absent from the Archduke's picture. The two little figures running down hill have vanished and the background is animated by quite different little folk. The trees are altogether different and the curious white lump beneath the pointing finger disappears. These are not a copyist's invention. Moreover who was going to copy the immature work of however gifted a lad?

I think it will be admitted that all the changes are for the better in the case of the Archduke's picture. We can come to no other conclusion than that Giorgione painted the same subject twice over on different scales and with many alterations in detail and that the Budapest fragment belongs to the first, the Archduke's picture to the second recension. But the records we have cited, one of them written at Venice in the very year of Giorgione's death, state that he did paint two versions of this very subject, that the earlier and less good version belonged to Taddeo Contarini and that the better version belonged to Beccaro. The Budapest canvas is therefore a fragment of Contarini's; the Teniers picture is a copy of Beccaro's.

At what date was the first of these pictures painted? Marcantonio Michel says that it was one of Giorgione's earliest works. As far as I can discover there is no trace in it of the influence of Giovanni Bellini. It must thus have been painted either before Giorgione entered Bellini's studio or very shortly afterwards. I have elsewhere shown how quickly the young artist responded to the teaching of his old master. If therefore we attribute the Contarini picture to about the year 1490, when Giorgione was approximately seventeen years of age, we shall not go very far wrong.

Before finally quitting these earliest works by Giorgione I would direct the reader's attention to the close connexion which unites them with the composition of the "Three Philosophers" at Vienna, a picture likewise painted by Giorgione a few years later for the same Taddeo Contarini who was, perhaps, his first patron. In both pictures the right-hand foreground is occupied by two full-length standing figures, relieved against trees with trunks and branches boldly silhouetted. In both there is more or less of brown earth in front dotted with little stones. In both the clothes of two of the figures are a rich red and a dark greenish blue closely juxtaposed. The long oblique line formed in one by an arm and finger is in the other replaced by the outline of a leg and a foot. In both the pink light of early morning shines above a blue distance. In both a heavy mass of brown shadowed rock balances the composition on the left. The singular continuity of Giorgione's development is thus admirably illustrated. The same personality is behind both but expressed in the later by vastly maturer powers. The bearded man on the right, borrowed as he is almost textually from Bellini, indicates the influence to which the development of the still young artist owed so much. What he learnt he assimilated, but his own strong personality maintained its integrity. His increasing powers enabled him to express himself with ever greater completeness.

[1] Reprinted from the original plates in Band VII of the "Jahrbuch der Kunsthistorischen Sammlungen des a. h. Kaiserhauses," with text by Dr. Heinrich Zimerman.

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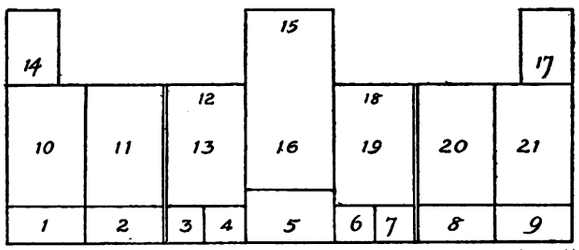
THE BRUSSELS SCHOOL AT ORSOY

BY JEANNE TOMBU

NO ordinary person need be ashamed of confessing that he is unaware of the geographical situation of Orsoy. But the name has a way of recurring so far as the student of early Flemish art is concerned. One dimly remembers something called "the Orsoy retable" and someone called "The Master" of that object, so that sooner or later one is drawn to the small town on the Rhine, north-east of Ruhrort, once part of the duchy of Cleves. It possesses an evangelical church of the fifteenth century, and another, a Catholic one, dedicated to St. Nicolas, and restored in 1848. The latter building is noted for its wooden columns and certain modernist mural paintings. There the *St. Nicolas* retable may be found.[1]

When shut this depicts scenes in the life of the saint, covering four painted shutters, two large and two small [PLATE I]. The more familiar episodes in the legend of the saint are not represented.

Open, the retable sets forth the *Life and Passion of Christ,* chronologically arranged in rows across the painted shutters [PLATE II] and the sculptured central part [PLATE III]. Such an arrangement shows it to have been a



KEY TO THE SUBJECTS OF THE RETABLE OF ST. NICOLAS (OPEN).

1. Baptism of Christ.
2. Resurrection of Lazarus.
3. Feast at the house of Simon.
4. Entry into Jerusalem.
5. The Last Supper.
6. Christ on the Mount of Olives.
7. Arrest of Christ.
8. The Betrayal.
9. Christ before Caiaphas.
10. Christ before Herod and the Flagellation.
11. Ecce Homo.
12. Christ before Pilate.
13. Carrying of the Cross.
14. Christ disrobed.
15. Christ nailed to the Cross.
16. Crucifixion.
17. Descent from the Cross.
18. Pietà.
19. Entombment.
20. Christ in Hades.
21. Resurrection and apparition to the Magdalen.

"programme work," painter and sculptor having had to conform to conditions laid down for them.

Discounting the carved ornamentations surmounting the panels on either side of the *Crucifixion,* since these are of Germanic origin, and occupy the original place of the small shutters,[2] we see that our concern is with a retable higher in the centre, completed by predellæ. The entire sculpture, the arrangement in a circle of the little figures as well as the details of them, at once recall the work of Jan Borman, the draped figures seen behind, in the foreground of the *Crucifixion,* being almost equivalent to a signature. It is with the Gustrow retable,[3] signed and dated 1522, that the Orsoy relief has most numerous analogies. Besides the very great resemblances in the treatment of certain scenes, especially the *Entombment* and, even more, the *Christ on the Mount of Olives,* which is almost identical in the two retables, one can find in the two works a host of similar details—the soldier pulling the rope in the *Christ bearing the Cross,* the monkey on the crupper of the rider, whose cloak he clings to, the various types of children shown back view, the thieves with shaggy heads and double-pointed beards, their clothes—one in a shirt, the other in a brocaded vest, the articulation of the elbow sticking out of the flesh, the horses, etc., all in the central part; the pose of Judas standing holding the purse and draped in exactly similar fashion in the *Last Supper.* The polychromy itself, as far as one can judge, for it was renewed in 1850,[4] consisting, besides the usual blues and golds, of some other colours and imitations of stitching in relief,[5] constitutes a further resemblance to the Gustrow retable. Here, unfortunately, there is no signature to carry certainty. There is, it is true, an inscription on the sabre of a soldier, but it consists of a fantastic combination of letters: LHVE ASTRTD.[6]

But though the analogies between the two retables are numerous, there are nevertheless certain stylistic differences. At Orsoy the draperies still retain a Gothic stiffness; they are more supple at Gustrow. Besides, in the first of these works, certain faces have a delicacy of expression which brings them close to Jan Borman's masterpiece, the retable of St. George

[1] P. Clemen, "Die Kunstdenkmäler der Rheinprovinz," I, Part III. Dusseldorf, Schwann, 1892, p. 43; partial reproduction of the paintings, Plate I.—Munzenbeiger and Beissel, "Zur Kentniss und Wurdigung der Mittelalterlichen Altäre Deutschlands." Frankfurt a.M., 1895-1905, II, p. 19; not reproduced.

[2] We can still see the place of the old hinges on the niche. The original position of the little shutters is further indicated by the subjects they represent on the interior and which immediately precede and follow the *Crucifixion.*

[3] Fr. Schlie, "Das Altarwerk beiden Brusseler Meister Jan Borman und Bernaert van Orley in der Pfarrkirche zu Gustrow." Opitz, Gustrow, 1883.

[4] This restoration by Stephani of Cologne is recalled by an inscription on the vestment of Joseph of Arimathea in the *Entombment* (Renovatum, anno Dom., 1850).

[5] Joseph Destrée, "Etude sur la sculpture brabançonne au moyen-âge," Part I. Brussels, Vromant, 1894.

[6] P. Clemen, *op. cit.*

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The Retable of St. Nicolas. Wings when closed, showing *Scenes from the life of St. Nicolas. A—Election of St. Nicolas; B—St. Nicolas takes leave of his father; C—Consecration of St. Nicolas; D—St. Nicolas blesses wheat unloaded during a famine; E—St. Nicolas saves three condemned men from death; F—Death of St. Nicolas.* Studio of Colijn de Coter. Large panels, each 1.48 by 1.38 m.; small panels, 0.88 by 0.43 m. (St. Nicolas's Church, Orsoy)

Plate I. The Brussels School at Orsoy

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The Retable of St. Nicolas. Wings when open, showing *Scenes from the Life of Christ.* (For subjects see key plan on p. 132). Studio of Colijn de Coter. (St. Nicolas's Church, Orsoy)

Plate II. The Brussels School at Orsoy

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in the Cinquantenaire, signed and dated 1493. Certainly the Orsoy figures have not the movement and elegance of those of the *Life of St. George*. But, though in a lesser degree, the Orsoy retable shows the same sensitive anatomical treatment (the legs, for instance, in which the shin-bone is very fine and very pronounced). One could point out other resemblances of detail between these two last works; the men with beards divided into two knotted portions, the women's faces with their high eyebrows, the hair of the young men—St. John in the one case and St. George in the other—arranged with two curls in front and then brushed back to each side of the head, the ends of the draperies apparently stirred by the wind, and even the details of the swords. Points of comparison with other retables of Bormanian character, especially those of Jäder and Vadstena,[7] are also numerous.

We are forced, then, to the conclusion that the Orsoy retable is also allied to the studio of Jan Borman. Its style, inferior to that of the St. George retable and less debased than that of the Gustrow retable, would seem to assign it to a date intermediate between those of these two works.

One last observation: the charming figure of the Magdalen, with outspread elbows kneeling beside the tomb, is a late heritage from Rogier van der Weyden, whilst the scene of Christ on the Mount of Olives, the theme of which is common to the Gustrow, Vadstena, and Jäder retables, is very close to an engraving in Martin Schongauer's Passion series.

The painted shutters are divided in two on the inner side by vertical beading, but the scenes are superposed without dividing lines.

Here, then, we have the problem of the Master of the Orsoy retable. A long time ago—for attributions age quickly in art history—these paintings were spoken of in connexion with the Haarlem school.[8] At Düsseldorf, where they were exhibited in 1904,[9] they were attributed to a Lower Rhenish master. Then, in 1908, Dr. Friedländer[10] connected them with the Brussels school of the early fifteenth century, and traced in them a resemblance to the forms of Colijn de Coter. He suggested, besides, that the Master of the Orsoy retable might have painted the picture No. 541, in Brussels Museum,[11] which theory was later reaffirmed by Dr. Winkler,[12] who added to the group the shutters of the Praust retable and the panels of the *Legend of St. Romold* at Malines.

The relationship between these works is certainly incontestable, but it is another matter to reach a conclusion as to the identity of their author. M. Hulin de Loo, who has added to them a fragment in the Houtart Collection,[13] regards them not merely as works influenced by Colijn de Coter, but as the actual products of his studio, whose activity, it should be remembered, was prolonged until well into the sixteenth century, the artist having lived till as late as 1538. The features common to the group would seem to point in the direction of the same master; what divergences there are might well be accounted for by the intervention of several pupils, and are chiefly connected with the execution.

It is in the *Legend of St. Romold* at Malines that the hypothesis of a studio piece is most satisfactorily confirmed. In this series, which comprises at the present day twenty-seven pictures (twenty-five at Malines, and two in the collection of the Duke of Devonshire) showing traces of the style of eight different artists, eight panels[14] are connected with Colijn de Coter. Two of these are by the hand of the artist himself; those which were exhibited in the Flemish Exhibition in London. The six others, the execution of which was entrusted to pupils, show the divergences and qualities inherent in productions of this nature. The treatment of the trees in particular is quite different from those at Orsoy, where they much resemble the work of the master. The retable of Praust seems to have been rather casually carried out, the commission having come from a distance. That of Orsoy, on the contrary, is carefully executed and, in the majority of the faces, suggests an effort towards delicacy and finish. It approaches in quality to the fragment in the Houtart Collection, but in that the figures are on a large scale, as Colijn de Coter himself preferred to paint them. It seems then that we might abandon the title of "the Master of the Orsoy retable" for the more accurate and sensible description, "Studio of Colijn de Coter."

It is difficult to give a precise date for the paintings of the St. Nicolas retable. We know the archaistic tendencies of the master. The details of the fashions also leave us in uncertainty; if some of the shoes seem to be of the sixteenth century, more than one coiffure—in

[7] Johnny Roosval, "Schnitzältere in Schwedischen Kirchen und Museen aus der Werkstatt des brusseler Bildschnitzers Jan Borman," Strasbourg, J. H. Ed. Heitz, 1903.

[8] P. Clemen, *op. cit.*

[9] Nos. 90 and 91.—P. Clemen and Eduard Firmenich-Richartz, "Meisterwerke Westdeutschen Malerei; die Kunsthistorische Ausstellung zu Dusseldorf im Jahre, 1904." Munich, Bruckmann, 1905. Plate xxiv and p. 11.

[10] M. Friedländer, "Orleys Anfange und die Brusseler Kunst." Jahrb. Köningl. Kunstsamm, 1908, p. 234.

[11] *Nativity and Circumcision with Donor.*

[12] Winkler, "Die altniederländische Malerei," p. 372.

[13] Charleroi Exhibition, 1911, No. 10, 85 by 65 cm.

[14] The 5th, 6th, 7th, 9th, 10th, 11th, 13th, and 14th of the series.

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the *Resurrection of Lazarus* and the *Apparition of Christ to the Magdalen*—still follow the modes of the fifteenth century. As for the sculptured part of the retable, we can assign it approximately to 1500.

The church of Orsoy contains a surprise; a work, not merely of Colijn de Coter's studio, but by the artist himself; a work so characteristic, moreover, that we are astonished that the artist's name was not given to it sooner. It consists of four panels painted on both sides, and having no doubt at one time formed two shutters. They were first brought to light by Dr. P. Clemen [15] and shown at two exhibitions, those of Düsseldorf and Cologne.[16] [PLATE IV].

Their real value has not been ignored, but they have always been connected with the Lower Rhenish school. Taken together, the four panels represent, in two superimposed rows on the interior, the Evangelists and the Doctors of the Law. Large-scale figures of saints are painted on the exterior. The Evangelists, seated on low walls covered with vegetation, stand out against a landscape background in an interesting attempt to achieve a decorative effect. The Doctors of the law are also seated on low benches of masonry covered with plants and creepers, in front of crenellated walls on which their shadows fall. All the heads lightly break the horizontals, which clearly serve to co-ordinate the composition.

The same principle is found on the exterior of the shutters [PLATE IV, E—H where the saints are shown standing filling the entire length of the panel, and, once again, represented in front of a crenellated wall.

Dr. P. Clemen and the author of the Catalogue of the Düsseldorf Exhibition describe the panels as conforming to the Biblical order of the evangelists. This order cannot, however, have been adopted by the artist, for the end figures would then have been turned to the exterior of the retable and not towards the central part, as was the rule. If we examine the attitudes of the figures to see what order is followed, we are tempted to admit that Colijn de Coter has given first place to St. John as is usual in the Books of Hours. St. John, patron saint of literature, is there always followed by St. Luke, patron saint of art, and one might accordingly expect that it would be the same here, if we can judge by the attitude of St. Quirinus on the reverse, who, when the retable was closed, would seem to have been the first dexter figure. Generally the Books of Hours follow on with St. Matthew and St. Mark; but it also sometimes happens that St. Matthew comes last, though this is exceptional. Æsthetic considerations may well have determined the sequence in the example before us.

The comparison of St. Luke with the St. Luke in the Vieure picture (*St. Luke painting the Virgin*), besides bringing the Orsoy shutters into relation with a signed work by Colijn de Coter, gives evidence at the same time of a later date for the shutters. At Orsoy the character is again affirmed, and if the type is very much the same, the slightly hesitant air of the St. Luke de Vieure has given place to an obstinate expression which goes well with the accentuated modelling characteristic of the artist.

There are certain weaknesses in these interesting paintings; some of the hands are mediocre, and the shape of St. John's head is not convincing. Nevertheless, with their monumental figures and their rhythmic landscapes, their character at once majestic and harmonious, they are very superior to the studio pieces in question above.

When complete the retable must have formed an imposing whole. We can only conjecture vaguely as to the subject of the lost central part. The fires which devastated Orsoy more than once have destroyed many documents. We know that the church formerly possessed six altars dedicated respectively to St. Nicolas, the Holy Cross, and the Magdalen, SS. Sebastian and Gregory, St. Anne, the Virgin and the twelve Apostles, and St. Ursula.[17] The shutters representing Evangelists and the Doctors of the law may have been attached to a central part depicting the Pentecost, and may have decorated, in that case, the altar of the Virgin and the twelve Apostles. If they were placed on either side of a *Crucifixion*, they would have decorated the altar of the Holy Cross and the Magdalen. Finally, the genealogy of St. Anne might equally well have been the central subjects of the retable, which would then have been placed on the altar dedicated to that saint.

Was the missing part sculptured? The superposition of subjects on the interior face of the shutters is perhaps an argument in favour of that hypothesis, if we assume that its aim was to make the painted subjects correspond with the carved ones, as in the St. Nicolas retable. If, however, the centre was a painted one, there is an important work by Colijn de Coter to be traced. We already know that the artist received numerous commissions both in his own country and from abroad, which account for

[15] P. Clemen, "Die Kunstdenkmäler der Rheinprovinz," I, Part III, pp. 45 and 46, partially reproduced on Plate II.

[16] Kunsthistorische Ausstellung, Dusseldorf, 1904, Nos. 92-95. "Jahrtausend Ausstellung der Rheinlande," Cologne, 1925, Nos. 60, 61. Master of the Lower Rhine or Low Countries.

[17] B. Mertens, "Geschichte der Stadt Orsoy und ihrer Umgegend." Orsoy, 1921, p. 220.

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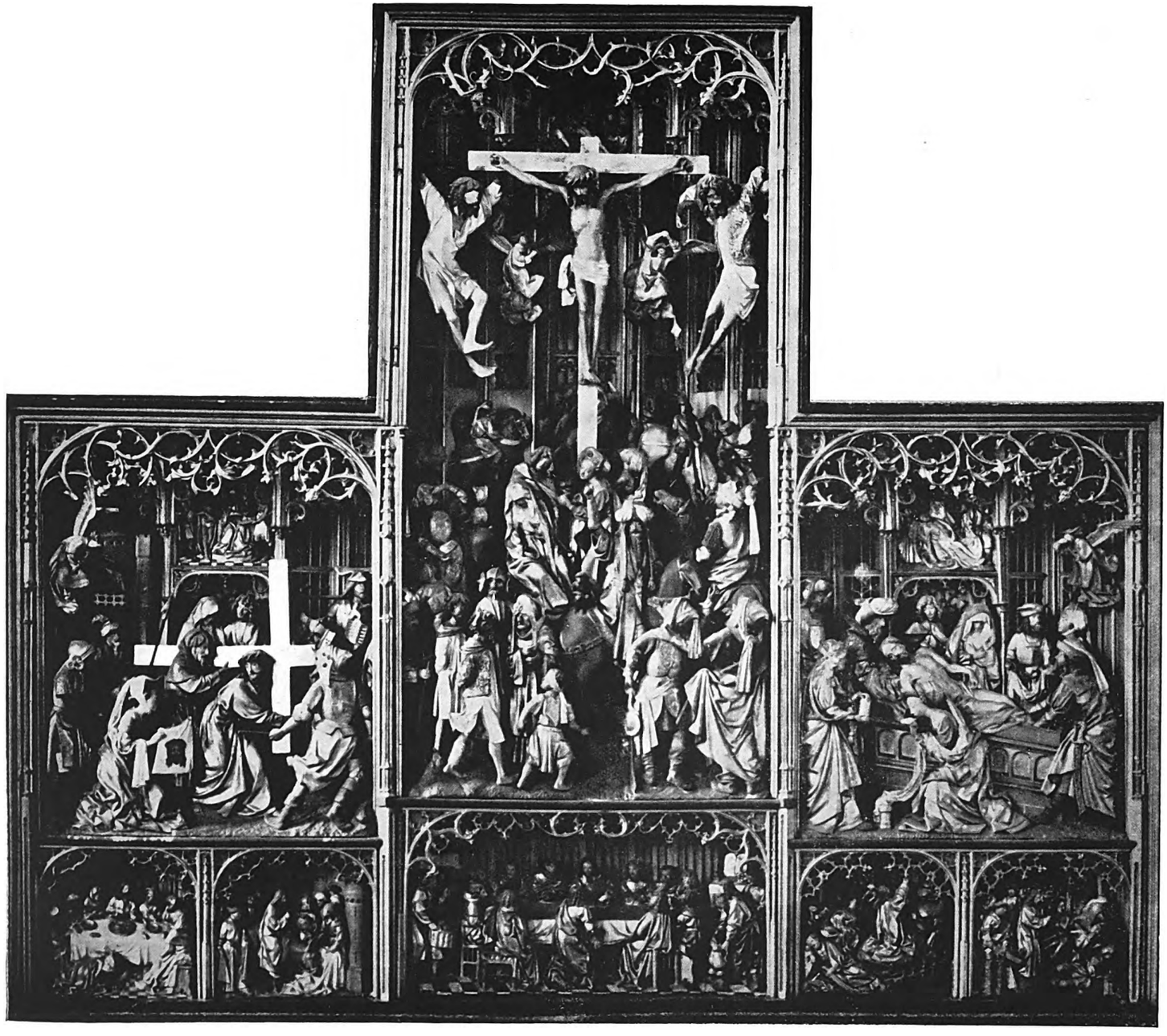

The Retable of St. Nicolas. Sculptured central part. (For subjects see the key plan on p. 132). Studio of Jan Borman. (St. Nicolas's Church, Orsoy)

Plate III. The Brussels School at Orsoy

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A, B— *—C, D* *E, F—* *—G, H*

Retable shutters, here identified as by Colijn de Coter. *A—D,* interior of shutters; *A—St. John the Evangelist and St. Gregory; B—St. Luke and St. Augustine; C—St. Mark and St. Jerome; D—St. Matthew and St. Ambrose. E—F,* exterior of shutters. *E—St. Quirinus* (reverse of *B*); *F—St. Cornelius* (reverse of *A*). *G—St. Hubert* (reverse of *D*). *H—St. Anthony* (reverse of *C*). Each panel, 141 by 60.5 cm. (St. Nicolas's Church, Orsoy)

Plate IV. The Brussels School at Orsoy

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the somewhat commercial organization of his studio.

With regard to Orsoy, we should like to know the identity of the generous donor or donors to whom the Rhenish church owed these Brussels panels. We may recall in this connexion the Brussels education of the Dukes of Cleves and their sympathy for the artists of the country from which their own culture derived. The donors of the Orsoy retables conformed with their example.[18]

[18] I must express my thanks to Dr. P. Clemen, to whom I owe the photographs of the shutters of Colijn de Coter, and to the vicar, M. Baumeister, who gave me much valuable information.

SHORTER NOTICES

DÜRER'S *PORTRAIT OF A YOUNG MAN* AT HAMPTON COURT. It is well known that the young man represented by Dürer in his panel at Hampton Court [see p. 145, PLATE A] was one of the German merchants at Venice, certain of whom, as he tells us in his letters, he had painted. This is proved not only by the date on the picture itself, 1506, and the conformity of this portrait with others painted by Dürer at the same time (Palazzo Rosso, Genoa, and the Vienna Gallery), but it is still more strongly confirmed by the fact that the same young man is found on the *Feast of the Rose Garlands*, the principal work produced during Dürer's stay at Venice. The figure referred to is the fourth from the left. We learn the young man's name by a somewhat later, rather rough miniature [PLATE B] in the Weimar Museum, where it is kept among the anonymous drawings. It evidently represents the same person, and bears the inscription BURCARDUS DE BURCARDIS SPIRENSIS 1506. This date refers not to the miniature but to the picture in Hampton Court, so that we may suppose that it was originally inscribed on the later or on a repetition of it copied by the Weimar miniaturist.

From yet another point of view the miniature has an interesting bearing on the picture in Hampton Court, the original size of which it would seem to record. The addition does not belong to the copyist; for the hands with their characteristic articulation are unmistakably Dürer's; their broad gesture gives the portrait strength and dignity. Their position—one raised, the other placed on a stone parapet—corresponds to a scheme that Dürer may have adopted during his first visit to Venice in 1494-95; Gentile Bellini uses it in his *Portrait of a Mathematician* (Girolamo Malatini?) at the National Gallery, and Pietro Perugino in his portrait of *Francesco dell' Opere* in the Uffizi, that he may have painted in Venice in 1494. It is found in Dürer's portrait of *Frederic the Wise* at Berlin, his *Self-Portrait* in the Prado, and the portrait of *Oswalt Krell* at Munich. In 1506 this composition, showing the half length figure with both hands in action, seems to have supplanted in Venice the older scheme of the plain bust; it was generally employed to give a freer attitude to the figures. The portrait, presumably of *Caterina Cornaro*, in the Crespi Collection at Milan shows the same arrangement as that of the Hampton Court picture in its original size. It is dated 1505 to 6; so the young Titian is in coincidence with the little older northern guest. HANS TIETZE

A NEW PORTRAIT OF ELISABETTA GONZAGA?—In view of the close resemblance of Mr. Epstein's picture by Raphael [PLATE A, BURLINGTON MAGAZINE, December, 1927, p. 302 and February, 1928, p. 106] to the portrait of Elisabetta Gonzaga in the Uffizi [PLATE B], it is, to the ordinary uninstructed individual, a little puzzling to understand why the critics, having arrived at the praiseworthy approximation of calling it "a Woman of the Montefeltro family," have not, as the mathematicians say, "proceeded to the limit" and definitely labelled it Elisabetta Gonzaga. For unless, unknown to the generality of students, some recent doubts cast on the Uffizi Portrait[1] have caused it to be christened anew in the same vague Montefeltrian fashion, there seems little escape from the conclusion that this lady is the person represented.

When in the year 1488 Elisabetta Gonzaga married Guidobaldo of Urbino, in "the worst weather ever known for weddings," she became a Montefeltrian. She is therefore quite correctly described as a "Woman of the Montefeltro family," and in this way, as far as the above title for the new picture is concerned, qualifies as a candidate for the precise identification. Here, however, a reference to the Urbino family tree shows quite clearly that there was no other Montefeltrian woman living in Raphael's time (or, for the matter of that, out of it) who could possibly have borne any family likeness to Elisabetta. Logically, therefore, if Mr. Epstein's picture was painted by Raphael, and it is important that it should be pointed out here that we have the considered opinion of some of the best experts in the world in favour of that attribution, this portrait can be no other than one of Elisabetta Gonzaga.

It may be well to consider whether there is

[1] This portrait was apparently unknown in Dennistoun's time. (Dennistoun, "Memoirs of the Dukes of Urbino." Vol. II, p. 84.) Originally ascribed to Mantegna, it has been given to Caroto by Morelli and Berenson. For the latest notice see Delaruelle in *L'Arte*, Vol. III, 147, sqq.

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any evidence that Elisabetta Gonzaga ever sat to Raphael. For although among writers on this period there is evidently an impression that such was the case, it is difficult to decide how far this impression is founded on actual records, and how far on the extreme improbability that Raphael of Urbino, whatever his wanderings, did not, at some period or other, paint a portrait of Urbino's idolized Duchess. As the result of a search, the only evidence discoverable appears to be that of a letter written by Raphael on April 21, 1508, soon after his return from Urbino to Florence, and addressed to his cousin Simone Ciarla. In this letter, which is printed in extenso by Passavant, Raphael, after lamenting the loss of Duke Guidobaldo earlier in the month, mentions that a painting of the *Madonna* had been handed over to Elisabetta's sister-in-law, Giovanna of Montefeltro.[2] In so far then as this letter may have given rise to the traditional view, it may be observed that while, judging from the context, the presumption that the widowed Duchess is the *Madonna* referred to seems highly probable, the proof is not absolute. Mrs. Ady's remark that " the portrait which the young Raphael painted of Elisabetta has perished "[3] appears, however, too definite to rest on this basis, and is possibly derived from some other source.

If, after noting the general resemblance, one compares these two portraits for coincidence of detail, due allowance being made for the fact that they are by differently skilled painters, the eyebrows appear to present the most noticeable divergence. Possibly Caroto thought that by giving, *more suo*,[2] a more regular and swifter sweep to their arch he could please his sitter, and dispel that somewhat sceptical lack-lustre which, in his particular picture, appears to pervade her countenance. Or possibly again the discrepancy may be ascribed to the martyrdom which, according to Morelli, " this picture has undergone in the torture chambers of the restorers." Apart, however, from this question of eyebrows, the cumulative evidence seems fairly conclusive that, whatever doubts may exist about the presentation of Elisabetta herself, these portraits are portraits of the same person. If the Uffizi picture is authentic, there can be little doubt in the matter, and the new version seems likely to take its place as the best representation we have of this gentle and gracious lady of the Renaissance, whose stainless beauty of character shone like a beacon in the darkness of those times. Whether or not, as conjectured by Eastlake,[3] Shakespeare took this " creature angelic rather than human " as Miranda's prototype, it would be only in accordance with the fitness of things if Raphael, in the sister art, has mirrored her most perfectly.

J. SCOTT TAYLOR

[2] *Re* Caroto's weakness for beautifying curves *see* Crowe and Cavalcasalle (" Painting in North Italy," Vol. II.)

[3] Eastlake on Passavant. Quarterly Review, LXVI, 24.

BRITISH ARTISTS' EXHIBITION.—The first Report of this society, which was founded by Sir Joseph Duveen, about a year ago, has been published. The committee has some reason to be satisfied with the progress made. Exhibitions have been held at Leeds, Manchester, Bradford, Belfast, Paris and Brussels. Analysing the Report of these exhibitions, we find that, so far as those held in Great Britain are concerned, 1,058 pictures in all were shown, and of these 229 were sold, which is just over 20%, a considerably larger percentage, according to our impression, than is usual in exhibitions of modern pictures.

Further exhibitions are being planned and emphasis is placed on one, enjoying the patronage of the Government, to be held next June in Buenos Aires. It is believed that the enterprise will prove " of immeasurable value to British prestige and, incidentally, to British trade in the Argentine and Latin America generally." As to that, we do not pretend to judge, but yet would venture to suggest that an artistic foreign community will tend to respect us as a nation, not as a consequence simply of sending them an exhibition of our native paintings, but only if the exhibition consists of good pictures. In the case of such a community as that of Paris, for example, there is no doubt that the usual sort of exhibition of modern British pictures one sees as a rule in England would do our " prestige " great harm because such a practical demonstration of the popular notion that the English cannot paint would induce the further notion that there are probably a good many other things the English cannot do. This is not meant to apply to these particular exhibitions, but merely as comment on a point raised in the Report.

GERMANY'S ART EXHIBITIONS FOR 1928.—An exhibition of old Dutch paintings from a private Aix-la-Chapelle collection will be held in Aix-la-Chapelle during May. At the Ansbach Exhibition, which is to be held in the Margrave's Castle, in the Pottery Room, between the end of June and the middle of September, some 1,000 to 1,200 of the finest specimens of pottery from the factories of the old March regions will be on view. Breslau is arranging to hold an important exhibition from the beginning of August till the end of September.

Berlin will adhere to its usual custom of holding a series of important art exhibitions during the course of the year, most of these being of present-day modern art, which does not come within the sphere of this magazine. The big Berlin Art Exhibition, which is held in the Crystal Palace at the Lehrter Station, is open from April till September. An exhibition of Copenhagen porcelain will be held in the old Arts and Crafts Museum during February.

Dresden is holding a special jubilee exhibition to celebrate the centenary of the Saxon Art Union. It will consist mainly of Saxon works of art of the nineteenth century. During May an historical and ethnological exhibition of masks is to be held in the Augustine Museum, Freiburg in Breisgau.

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A—Portrait of a Young Man, by Dürer. (Hampton Court Palace)

B—Miniature after Dürer's *Portrait* on Plate *A*, showing the original size of the painting and identifying the sitter. (Weimar Museum)

Shorter Notice: Dürer's *Portrait of a Young Man* at Hampton Court

A—Portrait, here identified as of Elisabetta Gonzaga, by Raphael Santi. Panel, 43 by 29 cm. (Mr. Jacob Epstein, Baltimore)

B—Elisabetta Gonzaga, by Caroto. (Uffizi, Florence)

Shorter Notice: A New Portrait of Elisabetta Gonzaga?

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At Gottingen, from April till the end of May, there will be an exhibition of Dürer's works from the University Collection.

There will be an exhibition of the works of the Hamburg Independent Artists in Hamburg during March. In the Art Gallery, Hamburg, there will be a Dürer exhibition in April.

On the occasion of the Dürer Anniversary, Nuremberg is holding an exhibition of this artist's work, lasting from April 7 till September 9.

There will be an exhibition of German porcelain in Wiesbaden from May 1 to 30.

A MANET EXHIBITION.—An important exhibition of the works of Edouard Manet has been on view since early in February, at the Galerie Matthiesen, Berlin. It consists of ninety-six works, comprising paintings, pastels, water-colours and drawings. We have not had an opportunity as yet of visiting the exhibition, but all reports from those who have seen it are decidedly favourable and the excellent illustrated catalogue (with a preface by Herr Max Liebermann) corroborates this. We have therefore, no hesitation in recommending all interested in modern French art, to go over, if possible, to Berlin and see it for themselves. The exhibition will remain open until March 18.

DAILY TELEGRAPH ART EXHIBITION.—The announcement has been made by *The Daily Telegraph* that the proprietors intend to organize what they describe as "the largest and most comprehensive display of antique treasures ever gathered under one roof," to be housed at Olympia from July 19 to August 1. The enterprise is intended as a demonstration of the belief that London is or shall presently become "the international centre for the buying and selling of valuable old examples of art and craftsmanship." It has often been observed that in recent years a large number of American visitors, having crossed the Atlantic, merely pass through London on their way to those Continental countries in which the tourist is catered for more deliberately than is the case with us; and it is believed that the exhibition will be the means of inducing a considerable proportion of these visitors to linger in London, in which case they may realize how vast are the resources and the stocks of the London dealers in antique works of art of all kinds.

THE LITERATURE OF ART

ARCHITECTURE. BY GEOFFREY WEBB.

THE ARCHITECTURE OF ANCIENT GREECE. By WILLIAM J. ANDERSON and R. PHENÉ SPIERS. Revised and rewritten by WILLIAM BELL DINSMOOR. 241 pp., ill. + 65 pl. and 2 maps. (Batsford.) 21s.

THE ARCHITECTURE OF ANCIENT ROME. By WILLIAM J. ANDERSON and P. PHENÉ SPIERS. Revised and rewritten by THOMAS ASHBY. 202 pp., ill. + 92 pl. and 1 map. (Batsford.) 21s.

THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE. By W. H. WARD. Vol. I, 298 pp., with 259 ills. Vol. II, xiv + 267 pp., with 213 ills. Second Edition, revised. (Batsford.) 21s. each, or £2 the set.

The need for revision before issuing new editions of these volumes of Messrs. Batsford's Historical Architecture Library varied widely. The original Anderson and Spiers has now grown to two books, each quite self-contained and individual. The immense increase of knowledge that the unceasing labours and steadily improving methods of the archæologists has brought about would have made this drastic recasting necessary in regard to the later monuments alone, even if there had been no new civilization to be dealt with in the earlier part of the Grecian volume. In entrusting the work to Mr. Dinsmoor and Mr. Ashby, whose association with the American School at Athens and the British School at Rome respectively, is a guarantee that they are well abreast of the latest work, the publishers have shown the same determination to do the thing thoroughly, that has given us the altogether admirable illustrations, the numerous plans and the apparatus of glossaries, tables and index. The case of "Ward" is altogether different. Here there has been no great access of knowledge to be incorporated, and moreover the original was much more recent (1911); but, as Sir John Simpson says in his short preface, which is much more a tribute to the memory of his friend than a preface, Ward had himself revised nearly the whole work, and, though here and there he has had to insert new matter, Sir John Simpson's work has been in the main editorial and the book remains Ward's. In this it seems more personal than the other two volumes under review, and this effect is increased by the element of comment which Ward frankly admits into his work, unlike Mr. Dinsmoor and Mr. Ashby, whose approach has all the impartiality of the scientific archæologist.

The temptation to a reviewer to take the opportunity of these three books to make a general confession of faith (and doubt) is considerable. But there are dangers; that, for example, after reading a book covering the whole history of Greek architecture, the sheer boredom of these ever repeated, almost all equally admirable, solutions to a very limited number of problems, may warp the judgment and lead one to an indiscreet impatience. To one who has never seen a Greek temple in the stone, and has had no overwhelming experience of them to counteract this impression of imaginative monotony, this danger is a very real one. It has been well said that the Greeks had no sense of space in their architecture, and though the problem in building a temple was in theory to provide a chamber for the figure of the god, this aspect of the building was never exploited. The corollary of this is the astonishing barrenness of Greek planning. After all those eternal peristyles one turns to the Erectheum, for example, with a hopeful enthusiasm, here at last is variety and invention, the imaginative solution of new problems; but the planning of the Erectheum is apparently completely incoherent and without architectural intention. Mr. Dinsmoor says that it is "a building which more than any other shows the elasticity of the Greek style." If an acceptance of the difficulties of the situation so naïf that it amounts to a denial that any difficulties exist, is elasticity, we must agree with him. A suggested explanation of the peculiarities of this building is that they were determined by the very sacred

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character of certain spots which had to be included in the building. This hint of the possibility that religious prepossessions may have exercised a determining influence on the nature and limitations of Greek architecture has never, so far as the reviewer knows, been investigated at all fully in the light of our greatly increased knowledge of Greek religion. It is certainly the obvious explanation of the extraordinarily confused lay-outs of the great groups of buildings at such shrines as Olympia, Delphi or Eleusis; and if this is really so, doubt is cast on that special talent so often claimed for the Greeks of an eye for situation and a special instinctive nobility in their exploitation of it. For if the incoherence of their laying out of the great sanctuaries is to be excused on the grounds of religious tradition, perhaps religion must be credited somewhat with the conception of the superb chain of temples that guards the wall at Girgenti.

If after this exhibition of spleen there is little space left to praise the Roman architects for possessing all those qualities for the lack of which we have been carping at the Greeks, the variety of compositional ingenuity, the superb sense of space, the monumental conception carried beyond the individual to the group of buildings, and if all this applies in varying degrees to the reborn Roman architecture of seventeenth and eighteenth-century France with other superadded graces besides, it must in justice be said, that not even in the most over-ripe Hellenistic city yet discovered can evidence be found of anything approaching the vulgarity one suspects in the decoration of the great Thermae. The mosaics of gladiators in the Lateran Museum, which have been aptly compared to the photographs of pugilists sometimes to be found on the walls of sporting public-houses, give us, perhaps, some taste of what we have missed. And though it may be as unhistorical as to blame the Greeks for not being Baroque, to suppose that there was not vulgarity in every age, yet one cannot help but feel that the naïveté of the Greeks has in this respect some of the beauty of innocence.

MR. VAN DYKE *v.* REMBRANDT. BY R. R. TATLOCK.

THE REMBRANDT DRAWINGS AND ETCHINGS. WITH CRITICAL REASSIGNMENTS TO PUPILS AND FOLLOWERS. BY JOHN C. VAN DYKE. 147 pp. + 49 pl. (Scribner). £3 3s.

Every old master worth his salt is a provoker of prejudice and contention, and a hero of the magnitude of Rembrandt is capable of promoting among art historians anything from a scrap to a Great War.

In the particular case of Rembrandt, an army of professors, with at their head the commanding figure of Dr. von Bode, has been ranged against those who cannot see so many Rembrandts in the world as those learned writers of a library of writings on the subject have succeeded in doing. But, with the exception of a single incident, the battle has been fought almost in camera.

That incident was the publication in New York, in the year 1923, of a sensational book called "Rembrandt and his School," the work of Mr. John C. van Dyke. In it he declared that a very large proportion even of the most celebrated pictures attributed to Rembrandt, alike by the professors and by artistic people in general, were actually by other painters, and vice versa.

It is often obvious to the ordinary observer of a dispute that both parties are in the wrong, and when that is as clear as it is in the contest between the professors and Mr. Van Dyke, the only question worth raising or answering would seem to be which party is less in the wrong than is his foe. That the professors have overstated the case for Rembrandt is, as I believe, more than probable; that Mr. Van Dyke has understated it appears to be as clear as well could be. The American author, stepping in where angels have feared to tread, has made so clean a sweep of the whole business that if he were even approximately right, he would have achieved the most remarkable reversal of informed opinion yet observed. The cure he offers, with the best of good intentions, is very much worse than the disease.

If this is true of his earlier book, it is almost as true of his new one. It is really quite impossible to follow his grotesque attributions or meet his arguments with counter-arguments. That would have been a formidable enough task if he had said merely that some single long-established attribution was unjustified, but seeing that he disagrees with the experts almost every time he meets them, the critic finds himself in the unpleasant position of one compelled, if it were worth while, to answer a book by another book of equal length. A book which places the critics in that difficulty is either a very great book or a very little one; and Mr. Van Dyke's is not a very great book. By much ingenuity one might be able to disprove Mr. Van Dyke within the compass of a single number of this magazine. But the game would not in either case be worth the candle.

In short, if the task of estimating Rembrandt is considerable, the task of estimating his American detractor is beyond the wit of man. So startling are his opinions that one feels entitled at least to find some sort of corroboration from another and a kindred mind. None is ever forthcoming. Mr. Van Dyke, living and moving and having his being as a member of the most tremendous community of art patrons in the modern world, is as isolated as if he existed on Crusoe's island and as singular as if he were tilting at Don Quixote's windmills. And there is something in his Crusoe-like loneliness and self-dependence and in his Quixotic singleness of purpose, intensity of faith and ferocity of procreativeness, calculated to conquer the heart but not the head; so that any critic capable of holding himself properly in control is compelled, with whatever regrets, to vote against him.

That the plaintiff had a case, and a good one, I have no sort of doubt, but he has expounded it with such extravagance and has abandoned his mind to it with so indiscriminating a gusto, that one can but express, as best one can, amazement, mingled, in spite of the promptings of what is called common sense, with a kind of vague and probably quite immoral admiration.

Even if, after reading the book, the critic feels refreshed or even a trifle intoxicated by the American evangelical's plea for justification by faith alone, he must harden his heart like a good

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judge before the fact that, after all, the book must stand or fall according to the reasonableness of the attributions. And these are often so preposterous that it is as if the author had set out to prove not that the author of Shakespeare's plays was Bacon but, shall we say, Harry Lauder?

MENTAL HANDICAPS. BY HUBERT D. WALEY.

MENTAL HANDICAPS IN ART. By THEODORE HYSLOP. xxxiii + 98 pp. (Baillière, Tindall and Cox.) 3s. 6d.

This book is apparently intended for well-intentioned aunts to put into the hands of ill-intentioned nephews who are embarking upon the treacherous seas of art-studentship. But unless the victim is also singularly ill-informed he will not find it difficult to turn the tables upon his tormentor, for the book is carelessly written and contains misspelt proper names such as "Puvis de Chavaunes," "Hakusai," and "the great Japanese artist, Suwarror," the last being mutilated beyond my powers of recognition.

Moreover, even if one imagines oneself to be a docile youth going through the work, notebook in hand, one cannot but become aware of the absence of solid matter in its contents. Indeed by itself this little essay, which fairly bristles with benevolent purpose, would deserve to be lightly dismissed, and left to the natural ingratitude of the young towards those who seek their improvement. But as part of a current campaign of propaganda against free experiment in art it requires a reasoned reply.

Dr. Hyslop's theory is, briefly, this: that from time to time certain artists spring up who "fail to see things properly" through some pathological "handicap," and accordingly paint pictures which are "untrue to Nature" (i.e., look odd to Dr. Hyslop) and "ugly" (i.e., fail to please Dr. Hyslop). Owing to the innate depravity of the present age these "abortions" receive the sanction of "a certain type" of critic and pass muster as masterpieces. A lot of horrid young men then seize the opportunity of acquiring a similar notoriety by producing similar distortions "on purpose."

These are two quite distinct contentions but I think that the same reply meets them both: namely, that Dr. Hyslop's judgments of condemnation rest upon a purely subjective basis. No pictures are true to Nature in the only sense which can claim objective validity—the sense in which photographs, maps, and mechanical diagrams are true to their originals.

Beauty is purely a matter of personal opinion. At no point, therefore, does Dr. Hyslop succeed in getting out of the vicious circle "my reason for not liking the look of these pictures, is that I do not like their look." He feels himself to be getting outside it by drawing analogies between the characteristics of insane art and those of the sort of modern art which he is attacking. But, as he himself realizes, the deductions which he draws from this phenomenon entirely depend on a quite arbitrary assumption. They depend on the assumption that all phenomena which can be paralleled from the pathology of madness are necessarily retrograde and bad.

Substitute for this assumption the assumption that similar symptoms may accompany all non-normal states of mind, whether lagging behind, or pressing forward in advance of, the general herd, and the whole attack on the lines of "bad because analogous with insanity" fizzles out.

There are, indeed, passages in this book which indicate that the author himself wavers between these two assumptions. Once he had envisaged the possibility of the latter assumption, I cannot conceive how he came to carry through a work which relies for all logical substructure upon the former one.

He seems to have been completely carried away at the spectacle of British art, which was once a "sound Empire asset," being insidiously undermined by aliens and slackers.

What makes his inability to examine his subject calmly all the more exasperating is the fact that it is one which cries aloud for scientific discussion.

The modern æsthetician is waiting upon the modern psychologist for an answer to several pertinent questions. What, for example, is the nature of artistic inspiration? And, if the answer involves the idea of personal expression through certain relationships of form and colour, then how can he define personality, a psychic thing, in terms applicable to these relationships which are physical things? The insane artist is, at any rate to this extent, inspired that he obeys a cryptic inner prompting, rather than any external law of supply and demand. Moreover, there is an element of exaggeration in his colour-schemes and formal stylizations, which, in conjunction with his symptomatic exaggeration of certain character components, might be the means of throwing light on that very obscure conception—significant form.

Very few persons at the present time possess the knowledge necessary for undertaking such a work. The booklet under review suggests that one at any rate of them lacks the equally necessary breadth of outlook.

TAPESTRIES. BY H. C. MARILLIER.

WANDTEPPICHE. II. Teil. Die Romanischen Länder. By HEINRICH GÖBEL. Vol. I. 644 pp. + 21 pl. (1 in col.) Vol. II. 533 pl. (1 in col.) Leipzig (Klinkhardt und Biermann.) Mks. 300.

Five years have elapsed since the appearance of Dr. Göbel's two volumes dealing with the tapestries of the Netherlands, and these two presumably complete his work. The Latin countries must have been a far easier undertaking than the other, since, apart from the greater field of research involved in cataloguing Flemish tapestries and the scantiness of our knowledge about the Gothic section of them, much of his present work had already been very thoroughly done. The three volumes of M. Maurice Fenaille dealing with the Gobelins are so complete, owing to the excellence of the State records, that one knows not only every subject woven there with the dates and names of the designers and weavers, but the individual history of almost every set, so that it is generally possible to trace the origin of all Gobelins tapestries which come into the market. Fenaille's first volume, dealing with the earlier Paris workshops, appeared much later than the others, and by the nature of the case is not so infallibly complete. One can find many pre-Gobelins tapestries which are not recorded in Fenaille, and Dr. Göbel himself has done so.

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Badin's work on Beauvais is inferior to Fenaille's on the Gobelins, and leaves more room for research, whilst Aubusson and Felletin have never had a proper biographer at all. For Italy, the work of Müntz, the Medici records, and Alinari's photographs offer a substantial foundation, and in Spain the history of the Van der Goten works at Sta. Barbara, is already well known. The " Literatur " section of Dr. Göbel's text shows how enormous is the field of reference for these and for all the sporadic outbreaks of tapestry-weaving in various less important Latin centres. But to extract the information from so many hundreds of sources calls for the traditional heroism and patience of a German compiler, and it is herein that much of the value of Göbel's work lies for those who have enough familiarity with the language to master his somewhat ponderous style. It will be found a good plan for those who wish to use him as a work of reference to annotate his text in the margin with headlines marking the changes of subject. Piecemeal he is not so formidable.

For those to whom the barrier of language is insurmountable, the volume of illustrations alone will be of great value. Few writers on tapestry have recognized the supreme importance of illustrations and the futility of text without them. The only large book on the subject in English, W. G. Thomson's " History of Tapestry," is so sparsely illustrated as to be practically useless, whereas Dr. Göbel's thousand illustrations (counting both parts) are in themselves a work of reference, giving as they do not only the titles of the subjects, but the origin, date and ownership in three languages.

Space does not permit, unfortunately, of any detailed criticism of Göbel's methods or treatment, and the reviewer must be content with pointing out one or two minor errors and omissions such as are inevitable in a work of this size. On page 96, in dealing with the " Mythologies " of Comans and De la Planche, he illustrates the familiar " Meleager and Atalanta " at the Musée des Gobelins by a line drawing in the text, and goes on to mention a more doubtful example which he illustrates in Plate 63. But this is not a "Meleager" subject. It is the first of the " Pastor Fido " suite, and is described textually in Fenaille. The Altkunst example which he has borrowed might not be an easy clue in itself, but the subject also formed part of a series in the Conde de las Almenas sale at New York last year, too late probably for his purpose. Plate 64, which follows, is called a " Mythological subject," but might have been more specifically given as the legend of Clytie (with the sunflower). It is not found in Fenaille, but as there was a different version designed by Belle for the Gobelins much later (possibly never woven), it is as well to know of both.

In the chapter on the Gobelins, the Boucher-Neilson hangings woven for Lord Coventry and Lord Zetland, are stated to be still in their original places, the former at Croome Court and the latter at Aske Hall. But the Coventry set was sold abroad many years ago (the only one which has left the country), and the Aske Hall hangings are now at Arlington Street.

In locating the few known examples of Van Loo's " Sultana " series, Dr. Göbel mentions the ones at Compiègne, but omits those in the Grand-ducal house at Darmstadt, which he is in a better position to know about. In Plate 172 he illustrates one of the pair of Boucher subjects, the " Rising and Setting Sun," and states, both there and on page 184, that the tapestries are in the Wallace Collection at Hertford House. But what the Wallace Collection possesses is the pair of pictures, just as it owns the painting of " Jupiter's Seduction of Calisto," which was woven at the Gobelins for Russia. Dr. Göbel, however, has probably not found leisure to carry out personal researches in England.

The chapter on Aubusson, considering how much was wanted, is perhaps the least satisfactory one in the book. Dr. Göbel has confined himself largely to such signed work as he could find in Germany by the Picons and Grellets, and devotes regrettable space to the departmental grievances which would have been more profitably employed on the output. He has nothing to say of the interesting incident of Le Brun lending some of his exquisite cartoons to be massacred by protestant invaders from Oudenarde, whose sombre travesties one often sees. A sale from Ilam Hall, Derbyshire, a few years ago, consisted of nothing else. The " Hector and Anchises " (sic), illustrated in plate 271, is really the flight of Æneas from Troy, and belongs to an important " Dido and Æneas " series, of which the greater part is in the museum at Oslo. The " Æneid " is just mentioned in a list. But the worst omission is that of the " Cupid and Psyche " series, which definitely requires elucidation. There was a well-known set of eight subjects (Fenaille gives seven) woven by De la Planche at Paris, and described as " after Raphael," being in fact based on the engravings of Agostino Veneziano from the wall-paintings at St. Angelo. The Aubusson weavers repeated some of the designs and added many others, making a large series. There are small collections of them to be seen in England at the Bowes Museum, Barnard Castle, and at Easton Neston, and they can be recognized by the characteristic border which has a map of the rivers of France (inscribed " Charte de France ") below and a zodiac sign above. They are a constant source of confusion with the Paris set, and hardly anyone seems to know about them. That Dr. Göbel himself is unacquainted appears from the fact that he has illustrated one of them, viz., " Psyche interviewing Charon," in plate 52 of his second volume, under an impression that it may belong to the missing series of " Theagenes and Chariclea " woven by De la Planche. In spite of occasional blemishes like this, however, the book is a thoroughly welcome and important addition to our literature of tapestry.

Two Ramesside Tombs at Thebes. By Norman de Garis Davies. With plates in colour. xix + 86 pp. + 42 pl. (10 in col.) New York (Metropolitan Museum of Art).

This is the fifth and last volume of the magnificent publication of five selected tombs at Egyptian Thebes, produced at the expense of Mrs. Tytus, as a memorial to her son, the late R. de Peyster Tytus, and his Egyptological tastes, under the editorship

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of Mr. Albert M. Lythgoe, of the Metropolitan Museum of Art, New York, U.S.A., by a British archæologist, Mr. de Garis Davies, and illustrated by Mr. Davies himself, his talented wife, and other helpers. We have already in notices of past volumes of this series expatiated on its magnificent format, its splendid paper, and the imposing French or Italian fount of type used in printing it. The same high level of production is preserved in the final volume, and the colour-plates by Mr. and Mrs. de Garis Davies, Messrs. H. R. Hopgood and C. K. Wilkinson, and the late Norman Hardy, show the same excellence. Mrs. Davies's work as a reproducer in colour of ancient Egypt paintings is indeed remarkable, for there is now exhibited in the Egyptian Gallery of the British Museum, a series of facsimiles executed by her, which are by far the most perfect reproductions of ancient Egyptian work ever made, as visitors to Bloomsbury may see for themselves if they will compare them with originals that are exhibited in close juxtaposition.

The photographic and line plates are most excellent, and their production, as well as that of the coloured plates, reflects the greatest credit on the British firm of Emery Walker, to whom Mr. Davies pays a well-deserved tribute in his preface.

The two tombs described are those of a certain Userhet, a priest of the deceased King Thutmosis I, who lived in the reign of Ramesses I and Seti I (*c.* 1320 B.C.) and of an artist named Apiy, also with priestly offices, who lived in the time of Ramesses II (*c.* 1301-1234 B.C). The first tomb is at Shaikh 'Abd al-Qurnah, the second at Dair al-Madinah. They are both very interesting as specimens of Ramesside tombs, with wall-paintings of the type usual after the return to artistic convention in the reign of Tutankhamon, when the short-lived heresy of Akhnaton had expired. Mr. Davies points out differences from the style of the older eighteenth dynasty, before Amenhotep III and Akhnaton had started their truth-crusade, which these Ramesside pictures show, and above all the inferiority of the Ramesside workmanship to that of the fine old days. The wall-surface was most miserably prepared; the splendid ground of the older painters was no longer produced; the stucco is poor and the paint often coarse. Yet fine effects are often produced, as we see from these coloured plates. Mr. Davies notes the greater richness of colouring in the new age.

Much of the interest of the scenes depicted on the walls of these tombs is Egyptological, and hardly suited for discussion here. But the human interest of the family scenes, the life on the farms, the huckstering of the sailors on the quays, is perennial, and well illustrated and described in this splendid book.

H. R. HALL

The Bagh Caves in the Gwalior State. Published by the India Society, in co-operation with the Department of Archæology, Gwalior, for His late Highness Maharaja Sir Madhav Rao Scindia Alijah Bahadur, G.C.S.I., G.C.V.O., G.B.E., A.D.C., D.C.L., LL.D. Text by SIR JOHN MARSHALL, M. B. GARDE, DR. J. PH. VOGEL, E. B. HAVELL, DR. JAMES H. COUSINS, together with a Forward by LAURENCE BINYON. ix + 78 pp. + 26 pl. (8 in col.). (India Society.) £2.

The paintings in the Bagh Caves are not so well known as those of Ajanta, as they have been difficult of access until recent years, and before the reign of the late Maharaja of Gwalior only three Englishmen are known to have succeeded in making their way into that jealously-guarded southern district of the Gwalior State in which the Bagh Caves are situated. As the paintings are now rapidly perishing, the India Society has put all lovers of art under an obligation by publishing an exhaustive study of the caves, with their sculptures and tempera paintings. As in the case of the earlier publication of this Society on the Ajanta Caves (in 1915), which was rendered possible through the generosity of Lady Heringham, it is through the munificence of H.H. the late Maharaja of Gwalior and the zeal of the late Colonel Luard that this finely illustrated volume, with eight colour-plates, can be issued at the low price of £2. To the preparation of the text three distinguished members (past and present) of the Archæological Department of the Government of India have contributed, together with the Superintendent of Archæology in the Gwalior State, who is now responsible for the preservation of these precious relics of ancient Hindu wall-paintings. Between them, these writers have given an exhaustive and attractive account of the origin, character and subject matter of the paintings and sculptures of these caves, together with their place in the history of art. Though these caves were originally excavated for Buddhist monks, the subject matter of such of the paintings as have survived is entirely of a secular character, and the series reproduced in this volume appears to represent a royal procession of elephants and horsemen, with musicians and dancers of both sexes. All those who had an opportunity of admiring the grace and charm of these paintings, when copies of them were exhibited in the British Museum in 1926, will be glad of the opportunity of possessing this permanent memorial.

T. W. ARNOLD.

Miniatures from the Period of Timur in a MS. of the Poems of Sultan Ahmad Jalair. By F. R. MARTIN. 30 pp. + 16 pl. (3 in col.). Vienna, 1926; London, (E. Goldston.)

The student of European painting, whether classical or modern, finds abundant material for his particular interest in publications of all kinds, scientific and popular, in photographs and reproductions, etc.; but the student of eastern art, and particularly of the painting of the Muhammadan world, is by no means so fortunate. The books dealing with his subject are few, and a large number of important examples of Muhammadan painting are still kept jealously guarded in private collections, and their owners refuse to allow them to be reproduced; even in cases where access is permitted, they can only be seen by persons who have the good fortune to be able to visit places so far apart as Constantinople, Leningrad, and New York. So a long time will probably elapse before all the existing materials for the study of Muhammadan painting will be made available, and the greatest need of the student at the present time is an increase in the number of reproductions of such pictures as are preserved in private collections or localities difficult of access. Dr. Martin's projected series of separate MSS. containing illustrations by the most famous of Persian painters is therefore most welcome. The first volume of this series—a MS.

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dated 1485, of the Khamsah of Amir Khusrau, illustrated by Bihzad—was published in 1912, and has long been out of print. For the next three volumes, Dr. Martin has selected MSS. of three Persian poets—II, the MS. of Nizami which is one of the treasures of the British Museum and has been discussed by several writers on Persian painting; Dr. Martin included six of the pictures in his great work on "The Miniature Painting and Painters of Persia," but has now reproduced all the twenty-two pictures which make this MS. one of the masterpieces of Persian art. ("The Nizami MS. illuminated by Bilizad, Mirak and Qasim Ali, written 1495 for Sultan Ali Mirza Barlas, ruler of Samarqand, in the British Museum (Or. 6810)," 9 pp. + 24 pl. 1½ gs.). III, a mystical poem by a Chagatay Turk, who was put to death for heresy in 1528. ("The Miniatures in Hilali's mystical poem, 'The King and the Dervish.'" 10 pp. + 11 pl. 10s. 6d.) IV, the collected poems of Sultan Ahmad, one of the Mongol princes of Persia, who was killed in 1410 after a stormy and adventurous career. The first of these MSS. is dated 1495, the second 1539, and the last belongs to the beginning of the fifteenth century; they thus fall within the finest period of the history of Persian art. None of the illustrations of the Diwan of Sultan Ahmad have been published before. Dr. Martin considers them to be the finest miniatures that Persia is known to have produced, and suggests a comparison with the drawings of Dürer. A daring judgment, but one which few who have studied them are likely to desire to challenge. They are characterized by a marvellous mastery of line, a fine sense for decorative effect, and an intimate appreciation of natural beauty. T. W. A.

Michelangelo Bibliographie, 1510-1926. Herausgegeben von ERNST STEINMANN und RUDOLF WITTKOWER, mit einem Dokumentenanhang bearbeitet von ROBERT FREYHAN. xxvi + 525 pp., frontispiece, and 7 + xxv col. pl. Leipzig (Klinkhardt und Biermann).

Of the two kinds of bibliographies, those which are made for their own sake, and those which are intended to serve students of other subjects than pure bibliography, this monumental work belongs rather to the latter. It is true that of the 2,107 writings, dating from 1510 to 1927, which are entered, a very large proportion must have left the world no better or wiser than they found it. But one never knows, and it is safer to err on the side of completeness. Testing with the resources of a modest private library reveals few omissions that are worth mentioning. Of modern publications, Jean Alazard's "Le portrait florentin" (1924), might have been admitted, as also the two little sketches for David slaying Goliath illustrated in the privately printed selection from the Fairfax Murray collection, now in the Pierpont Morgan collection. If Auguste Barbier's sonnet is printed in full, Heredia's was worth at least recording. Another trifle omitted is the small boy's amusing criticism of Leone Leoni's medal of Michelangelo in Lomazzo's "Trattato." As bibliographical minutiae we observe that there is no indication that the 1878 edition of Marchese's "Memorie" is the fourth, the book having been originally published as early as 1845; that the "Prontuario," published by Rouille (not Rouillé, by the way) in 1577, is also not a first edition, although it is true that the edition of 1553 does not contain the portrait of Michelangelo (in itself a not uninteresting fact); that the English translation of the great work of Gregorovius is not mentioned; and that two of the four poems addressed by the artist to Vittoria Colonna are not sonnets but madrigals. But it must be repeated that these are the merest trifles. The list is based on the magnificent library in the Palazzo Zuccari, and a touching tribute is paid to the memory of the two ladies to whom that institution owes its existence. Books not in the library are marked as missing, a hint which some readers perhaps will take. Besides the bibliography we are given the text of seventeen documents hitherto unprinted or with difficulty accessible, and fine collotypes of twenty-five other documents, mostly letters to or from Michelangelo, with transliterations, and, finally, full indexes, including a very detailed classified subject-index, an inestimably valuable aid to research. Nor must we forget to mention the sensitive appreciation of the master which occupies the greater part of the preface. Dr. Steinmann and his collaborators have laid all students of Michelangelo under an incalculable debt. G. F. H.

German Baroque Art. By SACHEVERELL SITWELL. 109 pp. + 49 pl. (1 in col.). (Duckworth.) 25s.

It is impossible, in reading this book, not to compare it with Mr. Sitwell's former work on "Southern Baroque Art," and, in comparing it, not to be a good deal disappointed. Perhaps the author did not intend them in any way to be parallel works, perhaps he felt he had already said, in "Southern Baroque Art," all that he wished to say on the general aspects of the Baroque and of the period which produced it, and that there remained necessary only a guide to its manifestations in the northern countries. So, after telling us that the baroque in Germany and Austria, and especially Austria, attained, owing to the greater wealth and enterprise of individual princes and church dignitaries, to an even higher standard of craftsmanship and quite as great a magnificence as in the south, Mr. Sitwell gives us, apart from an introductory chapter, almost a mere guide-book. We are conducted, rather breathlessly, round Vienna, to the different monasteries on the Danube, through the smaller towns of Austria, with a peep at Hungary and Prague, then on to Bavaria and Saxony, Potsdam, Würzburg and the Rhine Provinces; a great many towns, palaces, churches and monasteries are mentioned, and a great number of architects, painters and craftsmen. If, however, after reading the book and being, perhaps, a little confused with a multitude of names, many of them unfamiliar (for as Mr. Sitwell points out, the subject is rather an unfamiliar one and there is no book on it in English), one then wishes to refer to them again, one discovers that—serious defect in a guide-book—there is no index. Yet in spite of all our complaints, Mr. Sitwell convinces us that the subject is one which has too long been neglected, and which would well repay fuller study. Occasionally, moreover, in the midst of his catalogue of names, he is carried away by his

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subject, and we are refreshed by a description of some building or garden in the admirable prose of which he is master. The book is devoted mainly to architecture, and would be more satisfactory if it had given us more on this subject and on architectural decoration, both in its text and its illustrations, leaving out the hasty and rather superficial allusions to furniture, china, tapestry and the theatre. The photographs show us buildings of great magnificence and grace which belie the usually accepted theory that the Teutonic races are heavy in their ornament and without taste, or that the classical style is completely alien to them. It is true that most of the original architects and craftsmen of the Baroque period in Austria and Germany were Italians, but they passed on the tradition to native artists who used this style with complete freedom and considerable success. A. DAVIDSON

Pictures and Painting. By MARGARET H. BULLEY. 237 pp. + 32 pl. (1 in col.) (Chatto and Windus.) 7s. 6d.

Perhaps one of the problems which will most puzzle future historians of the present age is its fecundity in pictures which are æsthetically null and void. It will seem to him natural enough that we should produce ugly chairs and ugly tables. One must sit on something and at something and if one has lost the power of producing good shapes then these utensils, which must perforce continue to be produced, will suffer in appearance accordingly. But what malignant influence can it be that causes framed wall-pictures, articles whose sole imaginable function would be decorative, to pullulate in an age indifferent, perhaps even vaguely hostile, to formal beauty.

I suppose the truth is that there has been a fatal facility about the way in which certain tendencies of the modern mind have been enabled to take on solid and visible form. With the assistance of photo-mechanical process and photographically-influenced painting modern sentimentality (to employ an unscientific but useful word) can be rendered in a sort of allusive shorthand which completely dispenses with the use of expressive form.

It is my most cherished belief that above all its other follies our imaginary future historian will blame the nineteenth century with facile exploitation of its own sentimentality, and that in support of his thesis he will be constantly turning to its curious ideas concerning domestic pictorial decoration. I should like to think that he will then launch forth into an encomium on the early twentieth-century heroes and heroines who proclaimed the great crusade against the Framed Fatuity. And I hope he will not forget to make honourable mention of Miss Margaret Bulley in his pages.

Miss Bulley marches forth with no great blowing of trumpets, but with conviction, moderation, and method—qualities of which the last two are rare in æsthetic warfare—and the wavering Philistine who singles her out for the acceptance of his surrender will have no reason to regret his choice.

But I must not give the impression that the nature of her book is purely polemical. She combines with considerable skill the conversion of misguided maturity with the instruction of inquiring youth.

With the help of numerous well-selected and well-produced illustrations she brings out clearly those two qualities of pictorial art whose interplay renders its study so fascinating, its fluidity which causes it to mould itself round every detail of contemporary circumstance, and its stability, which causes it to cling through every metamorphosis to the magic power of expressive form.

The book is one of a series of simple guides for which the publishers make the following sinister claim—" with a bookshelf of such volumes no child and no grown-up will feel ignorant." Miss Bulley has fortunately exceeded her terms of reference and will go far towards dispelling for her readers the fact, but not, we hope the salutary feeling, of ignorance.

They should be warned, however, against treating her historical background as completely reliable. Thus on page 195 the decadence of Dutch art is attributed to a loss of national independence which never actually took place, while the passage on page 178—" With the death of Louis XIV an immediate relaxation was felt, Rubens was sent for by Marie de Medicis, and his influence at once became apparent in French art "—would certainly be taken by anyone not conversant with the dates of their deaths to suppose that Rubens survived Louis XIV.

I presume that the passage means that pictures by Rubens were available for imitation owing to his visit to the French Court during the previous century.

On the whole, however, the book can be confidently recommended to persons seeking to found an intelligent taste for pictures, either in their own minds or those of their pupils. H. D. W.

Notes on the Science of Picture Making. By SIR CHARLES J. HOLMES. 4th edition. 317 pp. + 19 pl. (Chatto and Windus.) 10s. 6d.

It is eighteen years since this book appeared for the first time, the only difference between the two editions being that in the present one there are 19 plates. The subject itself is as interesting as ever, and the reprint is certainly welcome. It is a pity that Sir Charles did not here elaborate more clearly the vital points of an interesting problem. The book does not go beyond its title, i.e., it only touches on certain questions without making any serious effort toward their solution. The lack of deeper consideration is the more regrettable as since the first publication of this book a great deal has been done on this subject, and we feel that a scholar of Sir Charles's knowledge and power of expression might have contributed some valuable help towards the final solution of the problem.

Aeskulap und Venus. By DR. EUGEN HOLLÄNDER. 488 pp. fully ill. in col. and monotone. Berlin (Propyläen Verlag).

Venus in one form or another has always been a favourite subjects in plastic art. Aesculapius, in spite of sacrificing his life in the attempt to help humanity, has been much less favoured. Yet some aspects of the connexion between love and medicine have, since earliest times, continuously served for subjects both in painting and sculpture. It is with this subject, hardly accessible to the general public, that Dr. Holländer deals. The book is profusely illustrated and is full of extremely interesting

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matter, but the fact that it really comes more within the boundary of medicine than art prevents us from giving it the space it deserves.

Painted and Printed Fabrics. By Henri Clouzot and Frances Morris. xvii + 108 pp. + 93 pl. (1 in col.) New York, (Metropolitan Museum of Art.)

This publication, brought out under the ægis of the Metropolitan Museum, New York, deals with one of the most beautiful of the minor arts. In India, the native home of the raw material as well as of the industry, the "cotton print," painted by hand, was a real work of art, as Mr. G. P. Baker's recently-published work has clearly shown. In the West the printed fabric began as a humble retainer of the richer stuffs. Opaque pigments were stamped upon the linen or woollen ground—the first "Manchester cottons" were of wool—in patterns mostly borrowed from the silk fabrics for which they served as inexpensive substitutes. The Eastern product, with its delicate and ineradicable stains, was a very different thing, and readers of this book will see how these "pintadoes" took Europe by storm when they began to arrive in the ships of the East India Companies. Investigation was followed by imitation, and thus the foundations of our great cotton-printing industries were laid. M. Clouzot explains the growth of the industry in France. The productions of Jouy, illustrated in this volume, after designs by such artists as J. B. Huet and Horace Vernet, show the level reached by the greatest cotton-printing factory that France has known. Miss Morris adds an illuminating account of the rise of the industry in the United States.

It may obviate some slight misapprehension to point out that the first fabric illustrated (Plate I), of early Christian times, must assuredly be of linen, not cotton.

A. F. K.

ART IN AMERICA: The Mühsam Collection Of Glass

Glass is probably as much used to-day as it was in Roman times. Beautiful modern work is to be seen in the sturdy glass vessels of Maurice Marinot of Troyes and Lobmeyr of Vienna and in the more delicate designs of Edward Hald and Simon Gate of Orrefors, Sweden. Together with the development of the industry has come an increased interest in old glass. Many private and public collections are being formed. The most notable recent purchase in this field is that of the Jacques Mühsam Collection, which came to America last fall from Berlin and has now been divided equally between the Metropolitan Museum in New York and the Art Institute of Chicago. The division was made by Dr. Robert Schmidt and Dr. Otto von Falke, with the result that each institution has a representative collection of authentic German and Dutch glass ranging in period from the fifteenth to the early nineteenth century. In many cases the pieces are signed and dated. This gives two of our most influential museums collections which rank in quality, if not in quantity, with those of similar type in the Victoria and Albert and the British Museums.

The Mühsam Collection has been fully published by Dr. Schmidt, one volume in 1914, and another in 1926, and no detailed account of its contents need be given here. The Metropolitan's share has been described by Miss Louise Avery in the January *Bulletin* of the Museum, and the Art Institute of Chicago will devote its entire April *Bulletin* to the remaining portion.

The Metropolitan has recently installed some four hundred vessels which include, among other things, many beautiful examples of German *Waldglas,* enamelled receptacles of many shapes and patterns, Bohemian gold glass, the celebrated ruby glass of Johann Kunckel, stipple-engraved goblets by Frans Greenwood and D. Wolff, and the earliest known piece of German cut-glass—a covered beaker made by Caspar Lehmann in 1592.

Several pieces stand out in one's mind after seeing the collection. The series of green glass römers begins with the low, wide-lipped types and continues through the taller ones with their many prunts, to the delicate seventeenth-century varieties —those with strawberry prunts on the shaft and an inward curve at the top which we see in still-life paintings by Kalf and Claesz and Metsu. The most beautiful of these is a Rhenish römer dated 1608, which retains the Gothic tradition in its shape though it is decorated with foliate bands of Renaissance enamel work. N. Hudson Moore illustrates another vessel identical in shape with this one, which is dated 1606 and bears the emblem of Prince Maurice of Orange.

Among other enamel pieces is a beaker (Reichsadler Humpen) with the double-headed eagle of the Holy Roman Empire, crowned, haloed, and bearing the crucified Christ on its breast. The date is 1587. There are a number of vessels of this type in European collections. Some have the orb and cross instead of the crucifixion, and all show on the wings the various divisions of the Empire. A spirited design of a man on horseback decorates another beaker of the late sixteenth century, and one shows the Ungar family—father, mother, and five children, with crosses over the heads of those who had died. Still another represents the four classes of society: nobleman, priest, soldier, and peasant.

One of the most interesting of the Dutch pieces with diamond-point engraving is a tall glass which, according to the inscription, was given to Jan Steen in 1676. Above the lettering is represented a studio with an artist, probably Steen himself, painting at an easel. The view through the curtain drawn to one side reminds one of Vermeer's painting of *An Artist at Work.*

The collection also contains many examples of Dutch stippling. One of these reveals the shadowy form of a goddess, a park, and a fountain. It is dated 1728 and signed by Frans Greenwood, who is credited with having invented this delicate technique. According to Dr. Hudig, however, it was used by Anna Roemers a century before. Another stippler of renown was D. Wolff, to whom are attributed seventeen of the Mühsam goblets. One is signed and dated 1792.

Such are a few of the facts regarding the

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collection. To those who do not know it they will serve to suggest its scope and its importance. But they are rather stupid facts, taken by themselves. They represent the kind of *kulturhistorisch* data which fills most of the books on old glass. They assume that the where and the when and the how are more important than the why of a work of art. Possibly the fact that many pieces of glass are dated and that the designs are frequently commemorative or heraldic in character invited a purely historic interpretation. Perhaps the very difficulty of the technique of its making and decorating, the training and accuracy required, lead us to admire mere virtuosity in this art as we sometimes admire it in etching and in lace. Certainly glass is a material which has tempted many a glassblower to commit follies in the name of art. We should not expect critics and historians to be free from all temptation to value the unusual because it is unusual. When the technique is difficult we sometimes confuse the means with the end. There are many books on the subject but I know of only one in which any explanation is given of the real reason for prizing old glass and collecting it, any suggestion as to why it is beautiful. And in that book, Wilfred Buckley's "European Glass," Mr. Rackham's foreword is all too short.

In the Mühsam Collection in New York it is more important to most of us to see reflected light, and colour and harmonious contours, than to examine signatures. These are the things which the seventeenth-century Dutch painters saw when they introduced vessels of glass and gold and silver into their still-life and portraits. Accurate observers and recorders of what they saw, they did not dim their vision of beauty with mere facts. They were ever in search for subtler gradations of tone, for the glint of a high-light, and the depth of a shadow. All these things they found in their glass.

There are also questions of suitability which are worth our consideration. Is not a fine römer beautiful because within its thin curving contours it contains full measure, because it rests on a base which supports it well, and has projections on the cylindrical portion which keep the hand from slipping? Is not a vessel of glass which has fine colour in itself more lovely than one decorated with opaque enamel, just as a window at Chartres is more beautiful than a Swiss enamelled panel of the seventeenth century? The richest colour in glass is pot metal colour. Is not a design which conforms to the shape of a goblet more beautiful than one which tends to destroy our impression of that shape? Certainly this is the case when bold patterns are used. In the diamond-point engraved and stippled glass of Holland, however, the pattern is of so delicate a nature and so inconspicuous in comparison with the contours of the vessel, that looking at a piece of this sort is like gazing at imaginary figures in a crystal ball. Such lacy ornament adds to the interest of glass without taking away its essential beauty.

ELLA S. SIPLE

ART IN FRANCE—A DELACROIX EXHIBITION

The Eugène Delacroix exhibition, organized by M. Paul Rosenberg, for the benefit of the Société des Amis du Louvre, includes a large number of works in oil and water-colour from the public galleries of Paris as well as from French and foreign private collections. It gives an opportunity for following in chronological order the evolution of the painter, and has, up to a point, the characteristics of a small retrospective show. The French museums have contributed largely. The Louvre has lent the *Self-Portrait* from the Salle des Etats and the *Carrying-off of Rebecca;* the Arras Museum has lent the *Disciples and Holy Women taking up the Body of St. Stephen;* and the Bordeaux Museum, *Greece dying on the ruins of Missolonghi,* of which the Ecole des Beaux-Arts possesses the preliminary sketch.

One of the earliest works in the exhibition is the *Portrait* presumably of Elizabeth Salter (1817-19), in which the baroque technique, which later became the natural expression of the painter of the *Noce Juive,* is not employed. His colouristic vision, however, is clearly affirmed. The colour is not treated as a super-structure on, or an envelope of the form, but as the organic substance of the painted work. It is a pity that for purposes of comparison with this portrait of a young girl the *Portrait of the Artist,* dated 1824, from the Viau Collection, has not been included.

If the *Portrait of Charles Delacroix* (1822), dressed in white and shown against a transparent-green background, is careful and realistic in technique, the *Portrait of the Artist as Hamlet* (1821) shows a tendency to transgress the interpretation of reality with the idea of working up dramatic effect. This portrait, painted at the age of twenty-three, shows Delacroix in full possession of his powers as a painter and capable at need of diluting his medium in order to render it fluid, malleable and ductile, as in water-colour painting.

Dying Greece (1827) is an unequal work, the theatrical pathos of which comes straight out of the æsthetic of the Bolognese School, which tends to exaggerate the emotional significance of a picture by means foreign to the true art of painting. The wan and glaucous flesh tones have no other purpose but to create a particular psychological atmosphere. The blood-stained stones are painted in the manner of theatrical scenery. The hand of the dead man to the right of the foreground bears witness to the direct influence of Géricault. On the other hand the white and blue costume of the woman symbolizing Greece, with its local impastos and its heightening of pure tones, is painted in parts with the intense vitality of a Veronese.

It appears that in the majority of his religious scenes Delacroix has accepted the conventional Jansenist figure of Christ of Lesueur. At the same time we must recognize that the Rubens type of sentimental athlete is also sometimes to be met with in his work. *The Death of Sardanapalus* (1844) is a replica of the Louvre picture.

The technique of Delacroix, his art of orchestrating all the tones, of making them combine into a

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united whole while preserving the colour and local value of each pigment, reveals itself, especially in his Eastern pictures. Not that the painter of the *Massacres of Scio* has shown in them a hitherto unknown vision. In spite of his visit to Morocco he has accepted the banal orientalism of the period, the theatricality of the bazaar, the Africa of panoplies, brought into fashion by poets enamoured of the picturesque, and of which Romanticism had made an emblem. But it seems as if the idea of the Orient, with all the magic which the word presupposes, effected him as a lyric or at least a sort of chromatic stimulant.

Among the pictures of oriental subjects we must note first *African Pirates seizing a Young Woman* (1852, Gourgaud Collection), in a dominant deep-blue scheme, the blue of sapphires or transparent lakes at nightfall. The central group, compact and homogeneous, is of majestic and profound brilliance. The narrow rays of light which break the surface here and there (we remark for instance pale red lights on the dull red of the garment of the running man in the background on the left) create accents and give unity. The *Maréchal Ferrand* (1853, A. R. Collection) is, with the *Disciples and Holy Woman* from Arras, the only picture in the exhibition in which the sonorous colouration of the shadows, which is Delacroix's great achievement (his " conquête heritée " from the Flemish masters and the Venetians and handed on to the Impressionists), yield place to the bituminous chiaroscuro of a uniform and opaque brown, which, again, the artists of his generation borrowed from the Bolognese School.

The *Convulsionnaires d'Alger* (1857, Staub Collection) is a canvas treated in warm, dark, shadowy tones. The *Arabes en Voyage* (1855, Henry de Rothschild Collection), with ultramarine blue sky, olive earth and the red and peacock-blue harmony of the figures is, in spite of everything, a wonderfully light, cold picture. We must say the same of the *Episodes in the Greek War* (1856, Ernest Masurel Collection), one of the outstanding works of the exhibition. The cafetan of the warrior mounting the grey horse is green and red. The recumbent figure of the wounded or dead Turk is based on blues, garnets, and emerald greens. All these colours are thrown up against a flattened background which brings them perfectly into value.

Delacroix is shown by this exhibition to be a great colourist, and a great draughtsman, but not a creator of forms. His world is that of the baroque and his cosmic movement made up of violent emotional contrasts and epic attitudes, of " strophes " of ample and generous cadence, of horses leaping space with mane and tail waving in the breeze, of flying draperies and muscles tautened in supreme effort. Like Michelangelo and the baroque masters, Delacroix, " lac de sang, hanté de mauvais anges " (Baudelaire dixit) speaks in superlatives.

WALDEMAR GEORGE

LETTER

VERMEER'S *GUITAR PLAYER*

SIR,—Although I must admit at once that the following notes do not concern the authenticity of the two versions of Vermeer's *Guitar Player,* I hope that they will facilitate the solution of the new " Vermeer puzzle."

In writing his " Catalogue raisonné " of Vermeer's work, Dr. Hofstede de Groot did not remember his own statement of the year 1894,[1] that at that time there were already known to exist *two* lute or guitar players by Vermeer in England; the one in the possession of Lord Iveagh, and the other one in Mr. Bischoffsheim's collection, the latter having been exhibited in 1894 at the exhibition of " Fair Women " in the Grafton Galleries.[2]

This painting was already in the Bischoffsheim collection at the end of the 'eighties, when Havard published his catalogue of Vermeer's work.[3] Although Havard did not mention the pedigree of this picture, I think there is no doubt that it was the version fully described by Bürger-Thoré,[4] having been once in M. de Gruyter's possession and—in 1866—in the collection of M. Cremer, at Brussels, who had bought it from M. de Gruyter. If the old photograph of M. Cremer's guitar player mentioned by Bürger[5] were anywhere preserved, it would naturally clear up this matter. After all, Burger's description of M. Cremer's " Guitariste " states that " les cheveux sont retroussés mollement des deux côtés de la tête," which suits only the Johnson version.

The first trace[6] of the second version, which was not yet known to Bürger—nor even to Havard—seems to be the exhibition at Burlington House in 1892 (No. 46). In 1894 Dr. Hofstede de Groot refers to it as being closely related to the Louvre Vermeer. Indeed, the Louvre lace-maker's hair is in curls as is the case with the hair of the guitar player of the Iveagh Bequest.

Consequently, it seems to me quite clear that the Johnson picture has never been in Lord Iveagh's possession, that it was purchased soon after the exhibition of " Fair Women " by Mr. Gooden, and—after having been examined by Dr. Hofstede de Groot in 1896—was sold to America; whilst the Iveagh version never again changed hands.

Let us hope that, in the year 1932, a tercentenary exhibition of Vermeer's work may be arranged and will lead to the correct solution of this and other interesting problems connected with Vermeer's sublime art.

Yours faithfully,

EDUARD TRAUTSCHOLDT

[1] See " Die Graphischen Künste " 1895, page 24.

[2] No. 19 of the catalogue; see also Repertorium für Kunstwissenschaft 1894, page 322.

[3] See Les Artistes célèbres, Van der Meer de Delft, page 37 (No. 31 of the catalogue).

[4] See Gazette des Beaux-Arts 1866 (also separately printed); No. 28* of the catalogue).

[5] Bürger says: " J'ai la photographie de cette peinture."

[6] Unfortunately, I have no opportunity to examine the catalogues of two sales mentioned by Mireur in his " Dictionnaire des Ventes " (tome V), where " Guitar Players " ascribed to Vermeer have been included (Collections Comte C., 23-4-1868, and Middleton, 1872).

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SHORTER NOTICES: THE PROPOSED SACRISTY; DÜRER'S STUDIES FOR *ADAM AND EVE* (CAMPBELL DODGSON); A DISH BY CHRISTIAN VAN VIANEN (E. ALFRED JONES); CHARLES LOESER

THE LITERATURE OF ART

ART IN FRANCE (WALDEMAR GEORGE)

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AN EAST-ANGLIAN [illegible]
BY M. H. BERNATH

OTTONIAN and Romanesque [illegible] atures are the only ones in [illegible] history of Germany that [illegible] of originality and [illegible] development. They [illegible] ducts of monastic tradition. During [illegible] period Germany lacked those [illegible] cultivated classes which in other [illegible] tries were the soil on which flourishing [illegible] and guilds of illuminators grew [illegible] only natural that among the [illegible] of German origin we find [illegible] artistically interesting examples [illegible] 14th and 15th centuries. And [illegible] can hardly compete with Fre[illegible] English masterpieces.

The department of Art Histo[illegible] versity of Marburg has already [illegible] quite a series of interesting pub[illegible] now one appears[1] bearing upon [illegible] has hitherto been rather neglected [illegible] art historians. The manuscript [illegible] studied in the publication contains [illegible] *Willehalm* of Wolfram von [illegible] the additions of some of his [illegible] belongs to the State Library of [illegible] written and illuminated for Landg[illegible] of Hessen in 133[illegible]. It contains a [illegible] illustrations, of which, however, only [illegible] half have been finished, the rest showing [illegible] the contour [illegible] with the ground colour [illegible] while the last few have besides the contour only the background partly coloured.

The artistic character of the illuminations betrays, as the editor conclusively proves, the strongest [illegible] of English contemporaneous painting. He [illegible] back the models and prototypes that served for the artists of his manuscript to the then flourishing East-Anglian school of the [illegible] half of the [illegible] century and finally [illegible] conclusion [illegible] origin of the [illegible] *Willehalm*, hitherto [illegible] to the artistic [illegible] of the middle [illegible] can be sought [illegible] but in [illegible] during [illegible] question [illegible] in [illegible] artistic [illegible] that [illegible] painting [illegible] illumination [illegible]

[illegible] English miniature [illegible] overlooked by the [illegible] This is a single leaf [illegible] in the Berlin Print Room, [illegible] dimensions, measuring 26.5 by [illegible] the imposing figure of *St.* [illegible] *Dragon*, and has passed up [illegible] production from the [illegible] published [illegible] H. [illegible] *Mal*[illegible] *St. Mi*[illegible] were [illegible] Freyhan [illegible] as compared [illegible] the slightest [illegible] an English [illegible] the art of the [illegible] production of the [illegible] the first decade of [illegible] related to the Psalter of [illegible] British Museum Library ([illegible] through the courtesy of the [illegible] that we are able to publish a [illegible] beautiful work, of which as [illegible] reproduction exists.

[1] [illegible]

St. Michael killing the Dragon. Illuminated miniature, hitherto regarded as Rhenish, but here identified as belonging to the School of East Anglia of the first decade of the fourteenth century; 26.5 by 18.5 cm. (Print Room, Berlin)

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AN EAST-ANGLIAN PRIMITIVE IN GERMANY

BY M. H. BERNATH

OTTONIAN and Romanesque miniatures are the only ones in the art history of Germany that can boast of originality and continuous development. They were the products of monastic tradition. During the Gothic period Germany lacked those wealthy and cultivated classes which in other western countries were the soil on which flourishing schools and guilds of illuminators grew. Thus it is only natural that among the extant manuscripts of German origin we find comparatvely few artistically interesting examples dating from the 14th and 15th centuries. And even these few can hardly compete with French, Italian or English masterpieces.

The department of Art History in the University of Marburg has already brought out quite a series of interesting publications, and now one appears[1] bearing upon a subject that has hitherto been rather neglected by German art historians. The manuscript reproduced and studied in the publication contains the epic poem *Willehalm* of Wolfram von Eschenbach with the additions of some of his followers. It belongs to the State Library of Cassel and was written and illuminated for Landgrave Henry of Hessen in 1334. It contains a long series of illustrations, of which, however, only about one half have been finished, the rest showing only the contour drawing with the ground colours, while the last few have besides the contour only the background partly coloured.

The artistic character of the illuminations betrays, as the editor conclusively proves, the strongest influence of English contemporaneous painting. He traces back the models and prototypes that served for the artists of his manuscript to the then flourishing East-Anglian school of the first half of the 14th century and finally comes to the conclusion that the origin of the Cassel *Willehalm*, hitherto ascribed to the artistic sphere of the middle Rhine, can be sought nowhere else but in Cologne. Here during the period in question English influence in painting was stronger than in any other artistic centre of Germany. Dr. Freyhan thinks that the artists of our manuscript were panel painters, properly speaking, not professional illuminators. The theory is not justified by the aspect of the miniatures. Their style and technical methods—the latter particularly easily studied in the unfinished miniatures—on the contrary, clearly proclaim the hand of book-limners. This is further corroborated by the presence of instructions in Latin for the illuminator, in the manuscript itself. The editor accepts three different hands in the execution, the outline drawings being throughout the work of one and the same artist, while a contemporaneous painter is responsible for the finished miniatures in quires I-III, and for the colouristic preparation of the unfinished pictures. A third somewhat later hand has completed the finished first four miniatures in quire IV. These are very curious; they were executed probably at the end of the 14th century by someone who was trying to produce servile imitations of the Bolognese school of that period. Here we have another interesting illustration of the indebtedness of German Gothic illumination to foreign models.

In the introduction, Dr. Freyhan gives a very instructive account of the English influence in Rhenish illumination during the first half of the 14th century. He comes in the course of his dissertation to speak about a very important and beautiful English miniature [FRONTISPIECE] hitherto overlooked by the historians of this school. This is a single leaf (cutting from a missal?) in the Berlin Print Room, of exceptional dimensions, measuring 26.5 by 18.7 cm. It represents the imposing figure of *St. Michael killing the Dragon,* and has passed up till now as a German production from the end of the thirteenth century. It was published as a poor, coloured lithograph under this denomination by H. Janitschek in his *Geschichte der deutschen Malerei,* 1886. Later it was asserted that the *St. Michael* and the Willehalm illuminations were the work of the same artist. Now Dr. Freyhan shows the superiority of the St. Michael as compared to the latter, and there cannot be the slightest doubt that he is right in crediting an English artist with this superb specimen of the art of the illuminator. It is a characteristic production of the school of East Anglia from the first decade of the 14th century, closely related to the Psalter of Robert de Lisle in the British Museum Library (Arundel 83, II). It is through the courtesy of the Berlin Print Room that we are able to publish a reproduction of this beautiful work, of which as yet no adequate reproduction exists.

[1] *Die Illustrationen zum Casseler Willehalm Codex. Ein Beispiel englischen Einflusses in der rheinischen Malerei des XIV Jahrhunderts.* By ROBERT FREYHAN. With 57 collotype plates (1 in colours). Marburg. (Kunstgeschichtliches Seminar).

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HANS MEMLINC IN ROGIER VAN DER WEYDEN'S STUDIO

BY GEORGES HULIN DE LOO

IN the picture gallery of the Czernin Palace, Vienna, there is a panel labelled "J. van Eyck," *The Presentation in the Temple,* which is clearly a wing of a triptych by a particularly good follower of Rogier van der Weyden. I knew it there for more than a quarter of a century before having any definite suspicion of the identity of its author. But a few years ago I saw in a London dealer's a picture which struck me by its family likeness to the *Presentation.* It was of *The Annunciation.* The London picture subsequently proved to be not only by the same hand, but to be the very companion wing of the triptych to which both had belonged; although it had become narrower, because mutilated on the dexter side so that the Angel Gabriel is now missing.

On analysing these two pictures, I could not fail to notice many points of resemblance to Memlinc's works, but still I hesitated about the interpretation of these analogies. Finally, two years ago, at Madrid, I noticed a third panel, an *Adoration of the Magi,* which on previous visits to the Prado museum had not particularly attracted my attention, but in which I now discovered all the same characteristic features appearing in the two above-mentioned wings. On comparing measurements[1] I found the Madrid picture to be of approximately the same size as the Vienna wing, so it must have formed the central panel of the dismembered triptych, which thus was of the type called "portable," in which, instead of both wings joining to cover the surface of the central piece, they overlap one another, so that when closed, the triptych is not larger than one of the wings alone, and can easily be transported.

The Madrid picture hangs in the Prado museum in the immediate vicinity of the large triptych of the *Adoration of the Magi,* by Hans Memlinc, the attribution of which is not disputed; the colours correspond so exactly and the technique is so similar, that the smaller panel in question has been for years attributed to a pupil or imitator of Memlinc, which marks the difference in quality; for of course it does not answer to all we expect from the master according to the standard of his mature works.

It is, however, important to observe that our three panels are not painted after a Memlinc model, but freely imitated from a celebrated work of Rogier van der Weyden—the triptych from the St. Columba Church at Cologne, now in the Munich Pinakothek. This double relationship to two celebrated pictures by different masters is explicable by either of two surmises. Either our triptych is an intermediate link between Rogier van der Weyden's altar-piece at Munich and Memlinc's large Prado picture (in which case it would be a very early Memlinc) or it is a hybrid product by a Memlinc follower, interpreting Rogier's St. Columba altar-piece in Memlinc's style and combining elements derived from both sources. We know several examples of such a process which was often practised, notably by Gerard David's followers, who frequently translated foreign compositions into his style. In the same way the Morrison triptych translated a Memlinc composition into Quinten Metsys's language. In such cases, as a rule, the older composition is followed, with substitution of heads, and eventually garments in the later style.

The problem for us in the present case, is to choose between these two possibilities. This not infrequent sort of alternative is one of the most delicate problems art historians have to cope with, and in this instance it is particularly difficult because, abundant as Memlinc's known work is, and covering as it does a quarter of a century, yet little is visible of his evolution and practically nothing of his early development. The dated history of his work begins with two masterpieces: the *Sir John Donne* triptych at Chatsworth, and the Angelo Tani *Last Judgment,* at Dantzig. Both were painted or begun about the same time (1467) and from that date till Memlinc's last works his manner changed remarkably little. This satisfaction of the artist with his achievements and the high quality of the earliest of these pictures prove that he had then attained his full development. His pictures of 1467-1470 betray nothing of the novice. Indeed in none of his later productions did he display the mastery of intricate composition, the science of anatomical forms and the defiance of difficulties which the *Last Judgment* proclaim. In many respects it suggests on the part of the artist the self-assertion of the virtuoso. The man who created these innumerable nude figures in all sorts of attitudes must have had at least ten years of active work behind him.

Of course we are ready to admit that among

[1] The height of the three panels is the same. The Vienna wing is slightly narrower than the Madrid centre, but this difference may be accounted for by the frame, as only the sight width could be measured.

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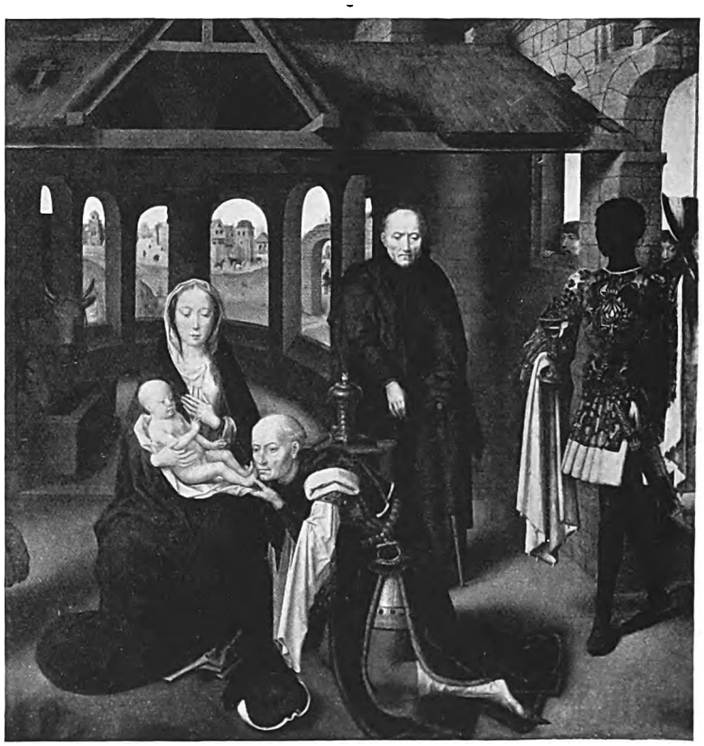
A—Adoration of the Magi. Central panel of St. Columba altar-piece, by Rogier van der Weyden. (Alte Pinakothek, Munich)

B—Adoration of the Magi, here ascribed to Memlinc's apprentice years. (Prado, Madrid)



C—*Adoration of the Magi.* Detail of the central panel of Epiphany triptych, by Hans Memlinc. (Prado, Madrid)

Plate I. Hans Memlinc in Rogier van der Weyden's Studio

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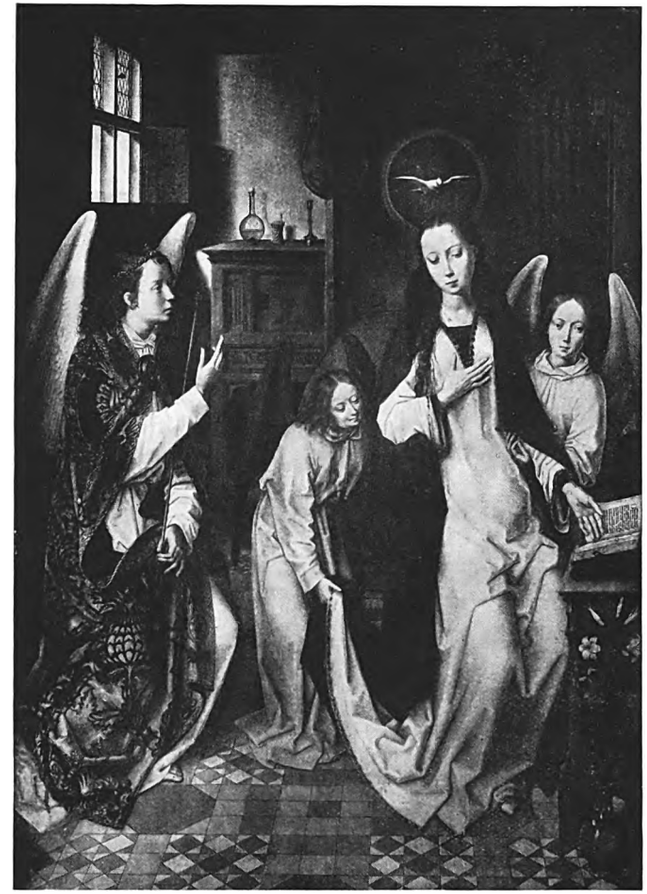
A—Annunciation. Dexter wing of St. Columba altar-piece, by Rogier van der Weyden. (Alte Pinakothek, Munich)

B—Virgin of the Annunciation, here ascribed to Memlinc's apprentice years. (Messrs. P. & D. Colnaghi)



C—Annunciation, by Hans Memlinc. (Prince Radziwill, Berlin)

Plate II. Hans Memlinc in Rogier van der Weyden's Studio

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the universally recognized undated works, some may be supposed anterior to the above mentioned, but it is only recently that two pictures attracted attention which may with confidence be considered as representing in a pronounced way an earlier, less mature and less masterly stage: the little *Virgin in Red* of the Renders collection, exhibited in 1927 in London, and the *Virgin* (also in red) *with two Angels,* which passed from a Swiss collection into the hands of Messrs. Duveen Brothers.[2] In both these pictures the artist has already essentially freed himself from the close imitation of his master, but before reaching this relative independence, he must in Rogier's studio have begun by copying carefully the master's works, thence proceeding to free copies and freer imitations, according to the practice of the time. This is not mere guess work, nor deduction from general rules; traces of this copyist period remain in undisputed works by Memlinc, who never, till the end of his life, became quite independent of his master. The *Virgin of Martin van Nieuwenhove* (1487), in general conception still owes much to, and in details is directly taken from the *Virgin* of the Berlin Museum, painted in Rogier's studio.

Here is another example among many: unlike Bouts and other painters of the Rogier school, Memlinc never invented a single pattern of a pavement, all those he used are entirely borrowed from Rogier's pictures Nowhere is this dependence more manifest than in the large Prado triptych of the *Adoration of the Magi,* where much is taken from the St. Columba triptych. Whole parts of the costumes (see for instance that of the kneeling, eldest King) are not only closely similar in shape, but also reproduce faithfully the colours of the corresponding parts in Rogier's pictures, so that we are compelled to admit that if Memlinc, when painting this picture, had not the Rogier model itself under his eyes (a highly improbable supposition, considering that at that time it must have been in the house of the donor whose portrait it bears), he must have been in possession of a copy in colours, made by him when working in Rogier's studio, for the St. Columba triptych belongs to the last period of Rogier's career (1455-1464).

The knowledge of this particular relationship prepares us to accept the probability of our coming upon a "missing link" between the two works; but it is not enough in order to prove that this connecting piece is just the newly reassembled triptych. Personally, I believe this to be the case, but in order to persuade others, a more detailed analysis is needed.

Let us examine each of the three panels separately, remembering that the transformation of the composition of a broad altar-piece into a small "portable" triptych, with three equal panels, necessarily involves changes in the proportions: those of the central panel were approximately 3 in height to 4 in width, and they become as 4 to 3. For each wing they change from 3 : 2 to 4 : 3. The composition of each panel must be altered in accordance.

CENTRAL PANEL: *Adoration of the Kings* [PLATE I, B]. We have to compare this with Rogier's *St. Columba* triptych (Munich) [PLATE I, A] on one side and on the other with Memlinc's large *Adoration of the Kings* (Prado) [PLATE I, C] and his later version of 1479 in St. John's Hospital at Bruges.

Undoubtedly our painter followed the St. Columba altar-piece. He imitated all the essential features of its composition, cutting off a large strip on either side and adding one at the bottom to accord with the new dimensions. The Virgin is posed and draped in the same manner, except that round the knee her mantle is crushed and thence downward falls more like Memlinc's drapery. The type of St. Joseph is borrowed from Rogier, but the furrows of his cheek, the drawing of his mouth, especially of his under-lip and chin, and the two little points of the beard, are more like those in Memlinc's pictures. The same remark applies to the head of the kneeling elder King. His garments are almost exactly the same as in Rogier's model in respect of colour as well as drawing. But several details are in still closer connexion with the same figures in Memlinc's large Prado picture. A curious feature, which our panel has in common with both Memlinc versions, is that the elder King no longer kisses the hand of the Infant Jesus, but His feet, so that the King's head comes lower down on the panel. If our picture is Memlinc's earliest work, an explanation of this change is easily found in the desire to lower the figure in order to cover some of the additional foreground resulting from the reversed proportions.

The second King's face is changed, and in Memlinc's style, but with harder, less delicate modelling. Finally, Rogier's tanned Moorish King has become an ebony-black negro with the same face as in both Memlinc's acknowledged works. His attitude is more nearly in profile than in the Munich picture, possibly because the narrower panel left him less space in which to work.

[2] BURLINGTON MAGAZINE, May, 1925: See Frontispiece and note on p. 235 by Paul Ganz. Reproduced in colour in "Apollo," Sept., 1926.

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There are some small details that should not be overlooked. These are in the landscape background. Rogier had previously, in Bladelin's *Nativity* (Berlin), represented the donor's newly-built embattled mansion of Middelburg in Flanders. He repeated it as a picturesque fabric, on the side of the St. Columba *Adoration*. In our picture, as in the large Prado Memlinc, we meet it again, but each time transferred to a more central place, and with the same alteration of the architecture of the upper story. But, curiously enough, in our picture the mansion, the street seen to its end at the town's gate, and the garden wall opposite the castle, are borrowed, not from the St. Columba altar-piece representation, but from Bladelin's picture (Berlin), so that the author is proved to have known this picture of Rogier's as well, a fact easy to account for if that author was then working in Rogier's studio, but difficult if he was a much later follower of Memlinc. A still smaller detail should be noticed: in Bladelin's *Nativity*, over the roofs on the far side of the street, emerges a slender church spire. This church spire is here replaced by a cylindrical turret with projecting upper story and a pointed roof with two dormer-windows. This identical turret reappears in one of the earliest Memlinc pictures yet known, Messrs. Duveen's *Virgin with two Angels*. This again is natural enough if both pictures are by the same hand and not separated by many years, but why on earth should a later Memlinc follower have had the idea, and taken the trouble, of picking out for copy such an insignificant detail? And here is another detail of the same sort: in our picture the ox and the donkey are copied from Rogier's, but the interpretation of the donkey's nostrils and mouth is quite like Memlinc's work in the large Prado triptych and even in the Bruges picture. Here again I put the question, how could we explain why a later bona fide imitator (not a forger) copying from Rogier, would go out of his way in such a small, scarcely perceptible matter to give the donkey a Memlinc appearance?

DEXTER WING: *Annunciation* [PLATE II, B]. Only the *Virgin* is left of our picture.[3] In this case we can make no comparison with the two Memlinc triptychs because in both these the dexter wings represent a *Nativity* instead of an *Annunciation*, but for a term of comparison we have Memlinc's beautiful *Annunciation* of 1482 in Prince Radziwill's collection.

Again our painter closely followed Rogier van der Weyden's St. Columba altar-piece [PLATE II, A], both for the pose of the Virgin and for the arrangement of the room, but the type of the Virgin is altered and the new features are partly in Memlinc's manner. The shape of the forehead for instance, with the growth of the hair, is very similar to that in the above-mentioned early *Virgin with two Angels* (Messrs. Duveen Bros.), and even those in the Radziwill *Annunciation* and in the Prado *Nativity*. The mouth, without being altogether the same as in Memlinc's mature works,[4] yet differs from Rogier's in a characteristic Memlinc way. Rogier always drew the line where the lips meet in a uniform dark colour. Memlinc and some of the contemporary book illuminators, Philippe de Maserolles for instance (I do not know who began this) introduced the following innovation: only the corners of the mouth and the small shadow under the underlip are in a dark colour, the central part of the line between the lips being painted in a pink or bright red tone.

Of course in our case this might have been done by a later Memlinc follower, but why then did he not also give the Virgin the well-known Memlinc eyes? Why did he return to the exaggeratedly long eyes of Rogier's pupils? (Note that they are not like the eyes of the St. Columba model either.) In the other hypothesis, the explanation is easy; at that stage Memlinc had not yet completely developed what was to be his later permanent "Virgin type," and drew eyes akin to those of his studio-companions. The Virgin's mantle in a general way follows Rogier's model, but we notice the introduction of a typical T-shaped fold, a feature so often found where Memlinc had a hand.

The change in the proportions of the panel induced the painter to give more space between the window and the bed, so that where previously Rogier had only found room for a stool with a cushion against the wall, he was able to place between the bed and the stool a night-table on which are to be seen several things, amongst which a decanter half-full of water and one of those rolls of supple thin wax-taper wound together like a string, which the French call "rat-de-cave."

In the Radziwill *Annunciation* [see detail, PLATE II, C] we again find exactly the same object, once more associated with a decanter on the top of a night-table at the same place against the wall. The correspondence between these still-lifes cannot be fortuitous. There must be a direct connexion. If our painter borrowed these details from Memlinc, he must have been working after 1482, and this late

[3] The misunderstood folds in the knotted bed-curtain are the result of a local restoration.

[4] *The Virgin with two Angels* shows the transition.

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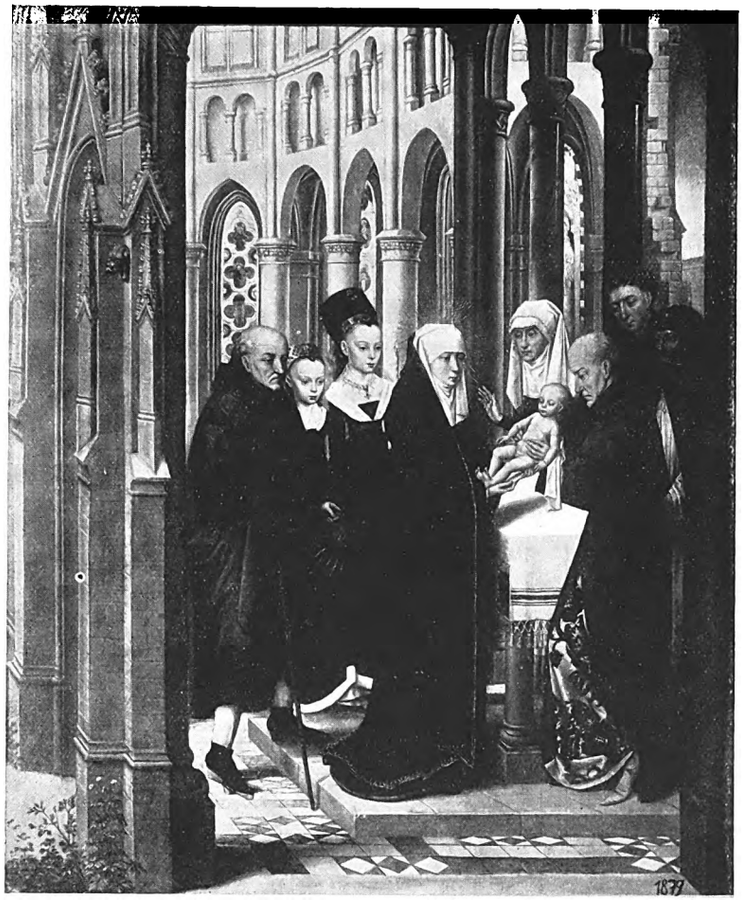
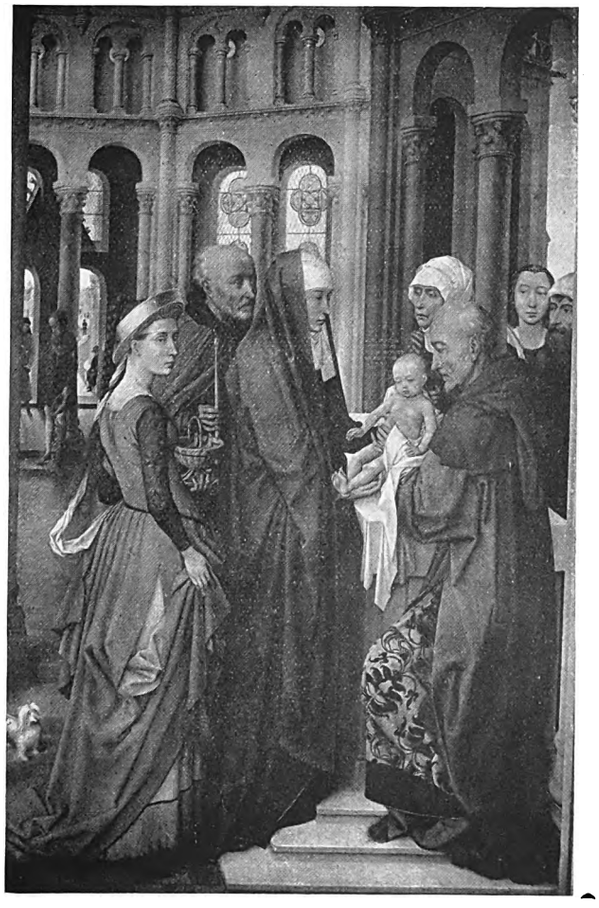
B—



A—



—C

A—Purification. Sinister wing of St. Columba altar-piece, by Rogier van der Weyden. (Alte Pinakothek, Munich). *B—Purification,* here ascribed to Memlinc's apprentice years, with two portraits by Rogier van der Weyden. (Count Czernin, Vienna). *C—Purification.* Sinister wing of Epiphany triptych, by Hans Memlinc. (Prado, Madrid)

Plate III. Hans Memlinc in Rogier van der Weyden's Studio.

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A—Portraits of two young Girls. Detail of Plate III, B, here identified as by Rogier van der Weyden

B—Portrait of a Lady, by R. van der Weyden. In reverse. (Mr. Andrew Mellon, Washington, D.C.)

C—Portrait of a Lady, by R. van der Weyden. In reverse. (National Gallery)

Plate IV. Hans Memlinc in Rogier van der Weyden's Studio

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date would make it all the more difficult for him to have knowledge of several pictures by Rogier. Was not the St. Columba altar-piece at that time already at Cologne? There are traces of its having been imitated by German painters about this date.

Everything becomes simple if our panel is an early Memlinc work, for we know whence came the idea of the roll of wax taper. Memlinc found it, lighted in the Virgin's hand of the Clugny *Annunciation* (also a late Rogier work)[5] in which she is holding it to read her prayer book.

The design of the pavement is not the one of the Munich picture nor of the Radziwill *Annunciation,* but Memlinc knew it well: he used it in the *Virgin with donor and St. George* of the National Gallery, in the *Virgin enthroned with Angels* (formerly at Woerlitz) and in the *Virgin of the Floreins Family,* in the Louvre.

Very remarkable is the fact that the author of our picture, who is so dependent upon Rogier in this composition, surpasses him in the rendering of light and shade. We know that Rogier wilfully subdued all his purely pictorial propensities in order to subordinate everything to the intelligent expression of the subject and the harmony of line composition. Here, on the contrary, we find light and shade playing on the pavement and on the whitewashed wall. Compare the shadows of the blinds in this picture and in Rogier's, and the various degrees of light on the wall. This young man has indeed the instinct of a painter, in the special sense of the word, to a higher degree than had the man whom he had adopted as his model. That is just what we would have expected from young Memlinc, for the joy of painting for painting's sake, that specific painter's instinct, manifests itself early.

SINISTER WING, *The Purification* [PLATE III, B]. Although both architecture and grouping of the figures round the altar are directly derived from the Munich model [PLATE III, A], yet in the Czernin wing there is an essential difference resulting from the substitution, in the place of Saint Joseph (who passes to the foreground), of two young girls in contemporary dress. We shall have to pay more attention to these charming portraits. Again the drapery of the Virgin is, in some particulars, closer to Memlinc's [PLATE III, C] than to Rogier's. The old woman behind the altar has stepped forward (as in both Memlinc's known triptychs) and she lifts her right hand (as in the large Prado altar-piece). The altar-cloth has a stripe and a knotted fringe such as Memlinc used for his *Purifications.* The altar itself rests, not on a massive block like Rogier's but, like Memlinc's, on four cylindrical pillars. Both here and there, one step leads to it.

The pattern of the pavement, an ingenious design, is not found in the St. Columba triptych, but comes from an early Rogier, the *Annunciation* in the Louvre. We have proof that Memlinc studied this pattern, for he adopted it for the Radziwill *Annunciation* and for the *Virgin Enthroned* of the Berlin Museum. Our young painter followed the general plan of Rogier's architecture and even the same type of stained glass..

The church in which the scene is placed seems to be partly unfinished. A lateral portal is seen from the outside. The architectural relation of this portal to the pillars of the nave is anything but clear, and seems, to say the least, very strange. Architectural oddities are found elsewhere in Memlinc's work, as in the large Prado picture, in which the relation between the two rows of cylindrical pillars, their intervals and the relation of the altar to them, are equally unintelligible.

These remarks, which, though many, do not exhaust the matter, lead us to the following general characterization of our triptych. All through the three panels we observe a more or less close imitation of the St. Columba triptych, with many alterations, which all are also to be found in known Memlinc pictures if not in other works by Rogier. The execution is careful, painstaking, but lacking freedom and fluency. It has all the appearance of a pupil's effort. The types of Mary, Joseph, etc., are by no means, as is generally the case in hybrid imitation, those of the younger master's later period, but deviations from Rogier's types in a direction tending towards Memlinc. I can find nowhere a trace of a third personality, as one can do in other cross-bred school pictures.

If we suppose our triptych to be the work of an eclectic imitator, we are obliged to admit that he had under his eyes the St. Columba altar-piece, and had copied motives from several then widely separated pictures by Rogier van der Weyden, often using only a paltry detail, and that on the other hand he was very familiar with Memlinc's types and technique and had also copied from several of his works as late as 1482. The latter points would be accounted for if we suppose him a Memlinc pupil, working in his studio, but how then are we to explain the former facts? How are we to understand his returning to forms which Memlinc no longer used and which were not Rogier's either? And

[5] Metropolitan Museum, New York.

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what became afterwards of this gifted young man?

The other supposition leads to no such a quandary. Memlinc, working in Rogier's studio, naturally had access to his studies and documents; and all the pictures from which he here borrowed were painted by Rogier during Memlinc's apprenticeship, with the one exception of the Louvre *Annunciation,* and precisely in this case we have the proof that the pavement-pattern it includes was known to Memlinc and to others among Rogier's pupils. For Memlinc to have repeated material already used by him would be quite normal, and the great difficulty with which we are confronted in studying the Virgin's face disappears if we suppose the picture to represent a transition stage, anterior at the time when Memlinc's manner of depicting the Madonna crystallized into the type now familiar to us.

That the painting is not on the same level of perfection as Memlinc's mature work goes without saying. A certain laborious tightness was to be expected. Anybody who has seen early works by living artists will know they are often much further than that from their later production. Who would, knowing only his masterpieces, without external evidence, identify Turner's earliest landscapes? From these scrupulously minute topographical inventories to the free display of his genius there was a far longer way than from our triptych to Memlinc's ultimate manner.

But hitherto I have kept back the most decisive argument. On the sinister wing of the St. Columba altar-piece (the *Purification*), in conformity with a widespread pictorial tradition, the Virgin Mary is seen to have come to the temple accompanied by St. Joseph, who is holding a candle (whence the liturgical ceremony of "Candlemas") and by a young female attendant carrying a basket with two doves, a graceful figure, which was much admired and imitated.

Memlinc treated this scene twice; once on the dexter wing of his large Prado *Adoration of the Kings* and once in the Floreins triptych of 1479, in St. John's Hospital, Bruges. In both cases, contrary to tradition, no young female attendant accompanies the Virgin and there is no candle at all. How can one account for this strange omission? I can find no answer unless the triptych we now discuss be his earliest version of the subject, for, in this instance, the suppression of the girl with the doves has a special reason. In the Czernin picture, Saint Joseph has taken her place and carries the basket with the doves. (Note that the peculiar shape of this basket is the same as Memlinc used in the large Prado picture.) The reason of this substitution is the introduction, at the place which he occupied in Rogier's composition, of two very young girls who play the part of attendants. One of them has picked up Saint Joseph's burning candle; but they are obviously *portraits,* wearing a typical fifteenth-century dress and headgear. The presence of these portraits constitutes a unique case, and there must have existed some quite personal reason, connected either with the painter or with the person for whom the picture was made. The place given them in the second rank is sufficiently respectful and allows the spectator to see their faces at a favourable three-quarters angle.

When Memlinc had to repeat the same subject, he started from his previous composition, of course eliminating the portraits, for which there was no longer any justification. In doing so, he omitted to replace them by another candle-offering girl and so obtained the simplified, quite unusual version which has impressed us. The anomaly of the mature works is explained by an accidental reason which existed only in our supposed early work. In this case, once the connexion is well ascertained, the order of events cannot be reversed.

But we must consider those two portraits themselves more attentively. [PLATE IV, A]; they well deserve it. Let us first remark that, on these figures the lights and shades are in contradiction with the incidence of the light on all the surrounding figures and objects; they form in the picture a sort of inorganic insertion. Nor is this their only surprising feature; their artistic quality is uncommonly good, far above the level of all the other heads in the picture, although the author had here to work directly after nature and children's portraits present a task by no means easy. They are drawn and modelled by an unhesitating, masterly hand and are besides endowed with a very charming expression. Although the painter of our triptych shows everywhere else some approach towards Memlinc's known manner, here we perceive nothing of Memlinc's portraiture. (For further verification, compare with the portrait of Sir John Donne's young daughter at Chatsworth.)

If our double portrait were isolated, cut out of the picture and seen alone, every expert would ascribe it to Rogier van der Weyden. No children's portraits by him have hitherto been known, but we may compare these with his late portraits of young women such as the one now in the Mellon collection, formerly at Woerlitz [PLATE IV, B] and the one in the National Gallery [PLATE IV, C] which I show beside ours, reversed in order to facilitate comparison. Note the eyes, with their slightly "Chinese" slanting outer corners; note also the perfect construction of the little soft noses and the firmly shaped

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The Virgin and Child with Saints, by Giovanni di Agostino. Marble relief, height 56 cm.

Plate I. An Exhibition by the British Antique Dealers' Association

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A—St. Catherine of Alexandria; Pietà; St. Sebastian. Triptych of Limoges enamel, early sixteenth century; 21 by 38 cm.

B—Rosewater dish and sprinkler in silver. London, 1610

C—Coconut cup mounted in silver gilt. German, 1547. Height 31.8 cm.

Plate II. An Exhibition by the British Antique Dealers' Association

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little mouths. We could not imagine juvenile portraits by Rogier, even at his best, to have looked different, nor to have been expressed in a more distinguished style. They are certainly not the work of a nameless impersonal follower.

I think this is conclusive: if the latter identification is right, only one issue remains open; therefore, in this, now dismembered, triptych, I believe we must see a very early work by Hans Memlinc, painted in his master's lifetime, and while he was still connected with Rogier's studio, the composition being planned so that the two young girls' portraits could be inserted by Rogier van der Weyden's own hand.

As regards Memlinc, I am well aware that the attribution of a picture to a period of an artist's work for which no certain term of comparison is known, and which is situated in the stage of his life where changes are most rapid and marked, is not apt to inspire the same degree of confidence as when a picture can be located between well-known samples of the more mature production; but this remark applies to all similar instances. Regarding the participation of Rogier van der Weyden, the same objection cannot be made.

In any case the group of paintings here discussed is not to be disposed of lightly; it is worth attentive study and must be explained somehow. I am confident that after prolonged examination of all possibilities, any other positive solution than the one here proferred will be found to involve with it greater difficulties regarding both the artists who here collaborated.

AN EXHIBITION BY THE BRITISH ANTIQUE DEALERS' ASSOCIATION

BY M. JOURDAIN

THE object of this exhibition,[1] the first of its kind to be organized in this country, is to draw attention to the range and high quality of the objects of art in the possession of British dealers; hence the exhibits have been carefully selected and scrutinized by a committee of management. Some exceptional pieces are illustrated [PLATES I—III] from this varied and comprehensive collection.

Of considerable interest is the triptych of Limoges enamel, mounted in copper gilt chased with Gothic vine-like foliage, a *Pietà* between *St. Catherine of Alexandria* and *St. Sebastian* [PLATE II, A.] In the *Pietà*, the Virgin who is seated at the foot of the cross, wearing a violet robe and blue mantle, gazes downwards at the dead Christ stretched on her knees; on the right kneels St. Mary Magdalene, wearing a violet dress and yellow mantle lined with green, who holds Christ's left hand. On the left, St. John, in violet dress and yellow mantle, supports Christ's head. The subject of the left shutter is St. Catherine of Alexandria who, dressed in violet with a green-lined blue mantle, holds in one hand a palm branch, in the other a sword. On the right, in the foreground, is the bust of the tyrant Maxentius. On the right shutter is the martyrdom of St. Sebastian, who is bound to a tree, while two figures are shooting at him. In both the shutters the figures are relieved against a curtain enriched with gold. Of this triptych, formerly in the collection of the Duke of Newcastle at Clumber, M. Marquet de Vasselot, after describing it, writes: " C'est encore une très belle pièce que le triptyque réprésentant la Pitié entre Sainte Catherine et Saint Sebastien. La couleur est magnifique et son dessin témoigne de l'habilité du maître! " That the triptych dates from the early sixteenth century is evidenced by the depressed arches of the Gothic canopies on the shutters; and by the section of the column on the left shutter, which is spirally twisted. It resembles in style a triptych in the collection Dutuit, in the Palace des Beaux-Arts,[2] which like this, is assigned by M. Marquet de Vasselot to the " atelier du triptyque de Louis XII " (upon which, on the left shutter, is a similar St. Catherine).

Of the Italian reliefs, that in marble of the *Virgin and Child between Saints*, by Giovanni di Agostino, dates from the middle of the fourteenth century. The group is surmounted by a Gothic canopy supported on corbels [PLATE I].

The relief of the Virgin and Child in glazed terra-cotta in the manner of Della Robbia, which is the work of Antonio Rossellino (1427-1479), is the original of a tondo on the Bargello. The Virgin and Child are in white, relieved against a blue ground, the only other colour being the pale green lily-stalks. This relief, which was bought by John Ruskin from a Florentine family, was given by him to his friend, Lady Mount Temple.

Among furniture, the earliest pieces are a three-cornered and three-legged table and a stool, both dating from the early years of the sixteenth century. In the stool [PLATE III, A] the underframing which connects the splayed and cusped uprights is carved with a trail of

[1] The exhibition will be open from April 30 to May 26 at the Grafton Galleries.

[2] Illustrated in Les Emaux Limousins, Plate LV.

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foliage and berries, and a cusped arcade. Both table and stool are in remarkably good preservation. In the two-tiered buffet [PLATE III, B] oak is employed in the structure, while walnut is reserved for the unusually salient carving. The upper stage is supported by the royal supports, the lion bearing on a carved shield the crowned rose, the unicorn, a crowned thistle, a detail which dates the piece from the Stuart dynasty. The frieze of the canopy and the platform are inlaid.

French furniture is represented, among other pieces, by a walnut chest dating from the middle years of the sixteenth century, carved with caryatid figures on the front, and with bas relief figures of Plenty and Justice within an arch [PLATE III, C], and by some pieces of the eighteenth century. Among these pieces is a marquetried *bureau de dame* with falling front, mounted with ormolu scrollwork [PLATE III, D]. Beneath the escutcheon on the falling front are two crossed pen feathers, the emblem of Madame de Pompadour, to whom the piece is said to have belonged. It is filled inside with three cupboards and six drawers, also marquetried. The piece is stamped by Latz, a cabinet maker, born at Cologne about 1691, who settled in Paris in 1719. Jacques-Pierre Latz, who was naturalized in 1736, had a shop in the Rue du Faubourg St. Antoine, and above his shop an atelier in which he supervised the ormolu mounts for his furniture—a breach of the rules of the *Jurés fondeurs*. In 1749, however, this secret atelier was raided by the police, who seized his tools, metal, and models for castings. Latz died not many years later, about sixty years of age. An encoigneure by Latz is figured in Molinier's *Histoire des Arts appliqués à l'Industrie*.[3]

In the goldsmiths' and silversmiths' section is an interesting English circular basket, decorated with punched scroll work raised from a large disc, resting upon an applied spread-foot, and bearing the London hall-mark for 1597 and the maker's mark, a branch. From the succeeding reign is the silver salver and sprinkler, which bear the London hall-mark for 1610. Besides the ewer, which was used for pouring water over the hands at a meal, sprinklers were used from which rosewater or other essences were sprinkled. In this sprinkler, which in the form of a mermaid, who combs her hair, the essence must have been sprinkled from the breasts. An escallop shell forms the base of the figure, and the rosewater dish is a shell, with a sea-horse and snail within wavy reserves [PLATE II, B.]

Besides examples of English silversmiths' work, there are some characteristic German pieces, such as a coconut cup, richly mounted in silver-gilt. Here the lip-band, straps, and calyx upon which the nut rests are richly foliated. The bowl, which is carved and painted with three scenes from the life of St. John, is dated 1547 [PLATE II, C.]

French metal work is represented by a garniture of blue vases of the Kien Lung period mounted with all the brilliance of the period of Louis XV. The garniture consisted of three inverted pear-shaped, covered vases and two beakers of the usual shape. The two end vases were transformed by mounting into an ewer form, while in the centre vase, the richest in treatment, the cover has been retained, and the vase is mounted on both sides. The two beakers are mounted on a foot, and finished with gracefully curved handles.

[3] Vol. III, p. 139, 145-6.

SHIBA KŌKAN AND HARUSHIGE NOT IDENTICAL

BY ARTHUR WALEY

IN his *Spring Wave Tower Diary* Shiba Kōkan, famous for the part he played in introducing European art-methods into Japan, after confessing that he made imitations of Harunobu's colour-prints and boasting that these were mistaken for originals (I doubt whether we should have been taken in) goes on to say: "I then painted Japanese women, but applied my colours in the style of Chinese painters such as Ch'iu Ying and Chou Ch'en. In pictures illustrating the summer months I drew women clad in such thin gauze that their bodies showed through, working in the Chinese style . . . . It was at this time that women began to wear the *binsashi* in their hair, which led to a change in the whole style of coiffure. I portrayed this new fashion, and consequently my pictures had a great vogue. But I was afraid that work of this kind would lose me my good name, and therefore gave it up."

In the current texts of the Diary, this is preceded by the words *Harushige to gō-shite*, "calling myself Harushige." Consequently this passage has led to the inference that the eight or nine colour-prints and the one painting signed "Harushige" are in reality the work of Shiba Kōkan. Moreover, "European influences" have been detected in Harushige's work, and duly attributed to Kōkan's contact with the Dutch.[1]

Again, Harushige characteristics (i.e., according

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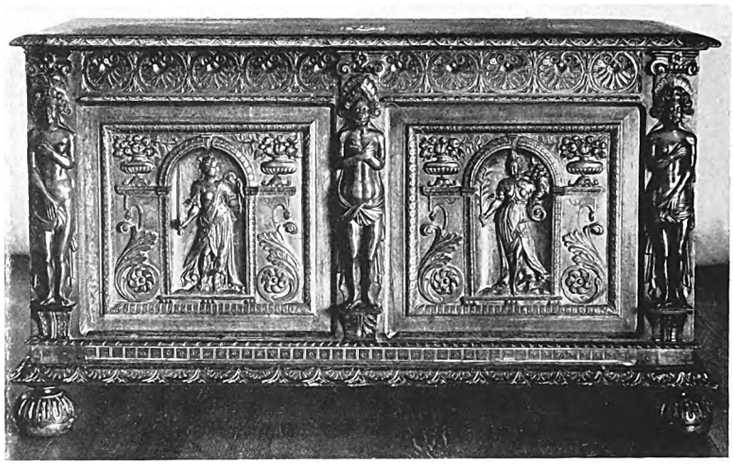
A—



—B

—D

C—

A—Triangular oak table, *c.* 1500. *B*—Walnut chest, carved in the style of Ducerneau; *c.* 1550. *C*—Oak and walnut buffet, inlaid with holly and other woods, *c.* 1610. *D*—Marquetried bureau by Latz, mounted in ormolu. Height, 95 cm.

Plate III. An Exhibition by the British Antique Dealers' Association

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A—Mater Dolorosa, by El Greco. Canvas, 69 by 54 cm. (Fleischmann Gallery, Munich)

B—Mater Dolorosa, by Palma Giovane. Canvas. (Dr. Benedict and Co., Berlin)

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to theory, traces of Kōkan's hand) have been found in various of Harunobu's prints, which are accordingly numbered among Kōkan's forgeries.

All these speculations and attributions have, I believe, been a mere waste of ingenuity. Shiba Kōkan is not Harushige, nor did he ever claim to be. Many students have noticed that the text as it stands involves great difficulties, and have felt that it needed amendment. The four main difficulties are as follow:

(1) The "Harushige" prints are not the work of a superficial imitator, but have every air of proceeding from the actual workshop of Harunobu. Knowledge of Shiba Kōkan, derived from his extremely self-revealing diary, makes one doubt whether he would ever have produced these delicate, graceful forms.

(2) An effort has repeatedly been made to connect these "Japanese women in Chinese style" with woodcuts in the style of Harunobu. But it is quite clear that they were original paintings, and in a completely Chinese style—that is to say, extremely unlike the manner of Harunobu.

(3) Why should Kōkan speak of losing his good name?

(4) An unnecessary difficulty has been created by the mistranslation of *binsashi*. This means an instrument of bone, tortoise-shell or thin metal, shaped like the handle of a kettle and inserted in the hair to make the sides stand out flat. It came into fashion about 1775. Previous translators have understood *binsashi* to mean "combs," "hair-pins" or the like. Even Rumpf's "Haarpfeile" is inadequate. Combs and hairpins had of course been used for centuries.

Several years before the first publication of Kōkan's Diary (in the *Hyakka Setsurin* 1892), this crucial passage was quoted in the *Ukiyo Hennenshi* (preface, 1889). But here we find that instead of "calling myself Harushige ('Spring Abundance')" the text is: "called *Shunwa* ('Spring Pictures')," i.e., : erotic pictures. The characters *shige* and *gwa* are, in cursive writing, easily confused. The Harushige-Kōkan problem is therefore solved. The difficulties enumerated above all disappear; we now understand, for example, why Kōkan speaks of ruining his reputation. The only difficulty is one which readers with a knowledge of Japanese script will realize to be a very trivial one. The text indicates the Chinese reading *gō-shite*. The Japanese reading *nazukete* would be more usual. But parallels for *gō-shite* in this sense could be quoted. An amendment to *nazukete* involves only the supposition that the printer of the *Hennenshi* mistook an upright connecting stroke for a *kana* sign, *shi*.

[1] It has been pointed out that Kōkan did not study with the Dutch till after his career as a print-designer was over. He did, however, study with Hiraga Gennai, who had lived half a lifetime among the Dutch at Nagasaki and must have possessed many books with European illustrations.

AN UNKNOWN *MATER DOLOROSA* BY EL GRECO

BY AUGUST L. MAYER

THE Italian period of El Greco will be of yet greater interest to art scholars since the recent discovery of a document, published by Señor San Roman, showing that Greco was born in 1541 and not in 1547 or 1548, and consequently the artist's Venetian period is considerably prolonged, unless we assume that he came relatively late to Venice and began to work in Titian's studio only a little earlier than we had hitherto believed.

The relationship of El Greco to Titian and his most personal manner of studying and, as it were, translating Titian's works is proved once more in a very interesting and important example. I mean the *Mater dolorosa* which came from an Italian private collection into the possession of the Fleischmann Gallery, Munich [PLATE A]. Besides the two famous versions of the *Mater dolorosa* in the Prado, Titian painted a third one, which was for a long time lost, but which was recently rediscovered by Baron von Hadeln in the example formerly belonging to the Borghese Collection, now in the possession of the Gallery of Mr. P. Jackson Higgs, New York (see "The Art News," Vol. xxvi, No. 8, November 26, 1927, reproduced on page 5). This picture must have been especially famous, because it has not only been copied—as for instance in the picture in the Uffizi Gallery (with variations)—but it is clearly the source of a *Dolorosa* by Palma Giovane, which in 1927 was in the possession of Dr. Benedict of Berlin [PLATE B], and of the Greco picture.

Meanwhile Palma Giovane depicts his model in his usual superficial manner, transforming the genuinely dramatic pose of Titian into a highly sentimental and theatrical one, forefeeling Bernini, but maintaining much of the more naturalistic baroque of Titian. El Greco, influenced not only by Titian but by Tintoretto, surprises us by a complete transformation in form and spirit. We notice not only the characteristic taller proportions such as we find already in Greco's early works (although the peculiarity is greatly emphasized as later on), and the almost excessively nervous brushwork, the "excitement," so to speak, of the brushwork. We seem to be able to watch the artist conceiving this figure, painting this white veil, which for him seems to stand for

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so much more than a simple vestment; we admire the deep and yet spontaneous religious feeling, the spirit of the moment in which the vision was materialized, all expressed as powerful as ever any painter so expressed himself, Grünewald perhaps excepted. The whole figure, charged as it is with an infinity of sorrow, yet bespeaks the greatest delicacy and an unsurpassable intellectual comprehension, this being reflected with much subtlety in the colouring, in the blacks, the whites and the green, with intervals of red.

ISAAC CRUIKSHANK

BY RALPH EDWARDS

AMONG the caricaturists and humorous illustrators of the late eighteenth century Isaac Cruikshank is an interesting figure, though most of his work has been long since forgotten. His reputation is now completely overshadowed by that of his famous son; while in his own time he was eclipsed by Rowlandson and Gillray. A later generation has done justice to these two masters, treating them with a respect they never enjoyed in life; yet Isaac Cruikshank remains obscure. The explanation may be found in the extraordinary inequality of his work. A few of his satirical plates are worthy of Gillray; but he seldom touched this level, imagination and even the power to draw often deserted him. In that age the conditions under which the grotesque was practised imposed such a strain on endurance that only the most robust could hope to survive. Their society formed the Grub Street of art, needy, disreputable, and at the mercy of their masters the print-sellers. They appealed to the lowest tastes of the mob, producing countless prints for a class, which now finds its pictorial entertainment in cinemas. This employment, so destructive of sensibility, was varied by another form of slavery in the interests of a party, at a period when political warfare was carried on with unparalleled ferocity. What was required of them in that way is almost impossible to realize; the demand was insatiable, and there are in existence hundreds of Isaac Cruikshank's political caricatures, leaving out of account his numerous burlesques on contemporary manners. The attraction of such a trade was that it offered quick returns to a man with a humorous bent ready to lend himself to anything. Cruikshank, the son of a Jacobite ruined in the '45, was a promising recruit, for he had lived hard and had no high-flown notions of the dignity of an artist. So great was his need, that he was driven to the embellishment of lottery tickets, a marketable commodity when all the world gambled. The few facts respecting him that have come down to us go to show that he enjoyed little respite from dull, mechanical forms of toil. He turned his home into a sort of manufactory, and while he worked at his etchings on copper his wife coloured the plates. She, no doubt, kept him to it pretty steadily in spite of his tendency to dissipation; for she was able to boast in later years that by industry and strict economy she had saved £1,000. These crude and glaring prints were part of the stock in trade of S. W. Fores, 50 Piccadilly, and the type of patronage they aimed at is indicated by the legend attached to many of them—"Caricatures lent out for the evening." The "vigorous obscenity" which has been pronounced characteristic of eighteenth century grotesque is certainly prominent in these combined efforts of the Cruikshank household. They are large prints, sometimes divided horizontally into sections with the story related in a series of episodes, and bearing such titles as *The Effects of Adversity* [PLATE A], *The Effects of Falsehood, Of a New Peerage,* etc. The humour is elementary, the drawing, for the most part, poor and laboured, while the colour is slapped on anyhow and overflows the outline. In Cruikshank's *œuvre* there are a quantity of political caricatures neither better nor worse in respect to manner, and if these were all he might justly be consigned to oblivion. Though they must be pronounced worthless by the impartial eye, from filial feeling George Cruikshank regarded them indulgently. On several examples in the Victoria and Albert Museum he has made the note "drawn and etched by my father, Isaac Cruikshank," and on one, depicting *St. Stephens in an Uproar* [PLATE B] with Horne Tooke in bands and gown firing Magna Charta out of a cannon, he has added the further information "the Speaker in the chair by me G. C." An occasional frontispiece of scarcely greater merit bears Isaac's signature in the early 'nineties, among them that to "witticisms and jests of Dr. Samuel Johnson." It was on behalf of William Cruikshank, a relative of the artist, that Johnson had unsuccessfully applied to Reynolds in 1783 for the anatomical professorship at the Royal Academy.

Whether it was that he required leisure to produce his best or that he quickly responded to a special stimulus, it is certain that at intervals this mediocre work was replaced by political caricatures of rare excellence. By them he deserves to be remembered, for nothing more informed by the true spirit of caricature is to be found in his generation. The figures are

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A—The Effects of Adversity. Coloured etching by Isaac Cruikshank

B—St. Stephens in an Uproar. Coloured etching by Isaac Cruikshank, with the figure of the Speaker by George Cruikshank

C—The Dame School. Water-colour by Isaac Cruikshank. (Victoria and Albert Museum)

D—Moses in the Bull-Rushes. Water-colour by Isaac Cruikshank. (Mr. Ralph Edwards)

Isaac Cruikshank

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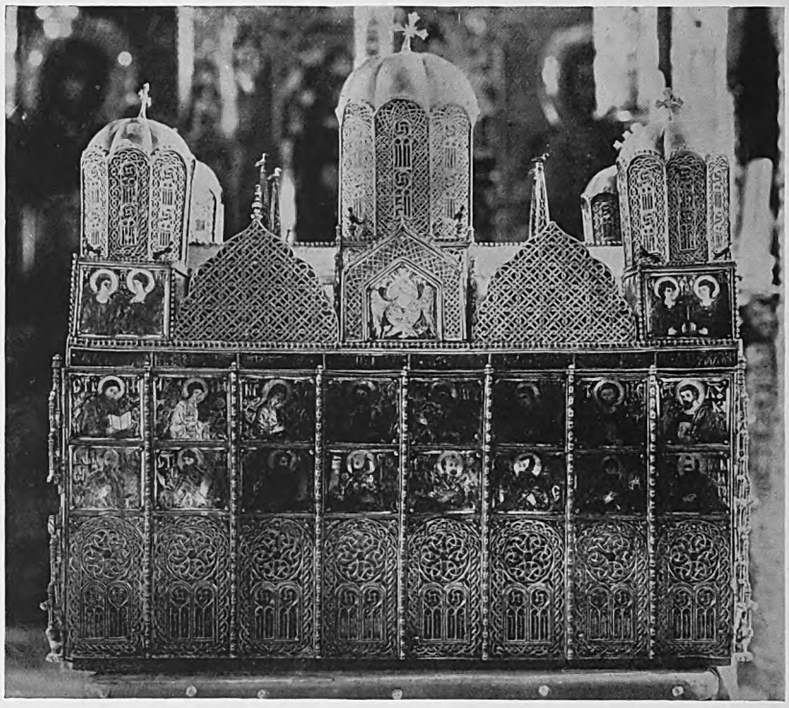
A—Book cover, late tenth century, presented by the Empress Nicephorus Phocas. (Monastery of the Lavra, Mount Athos)



B—The Reliquary of St. Niphon; about 1515. (Monastery of Dionysiou, Mount Athos)

C and *D*—Covers of a gospel mid-sixteenth century. (Monastery of Dionysiou, Mount Athos)

animated and deftly grouped, the humour broad and jovial, while the thrust goes home, and seldom needs the diffuse letterpress to explain it. *A Flight across the Herring Pond,* published in 1800, is a good example. On the further bank are collected a group of needy Irish adventurers; a few have already taken flight and are seen hurtling through the air, while on the English side Pitt holds open the "Imperial Pouch," in which he has already stored the first arrivals, liberally provided with ribbons and orders. In this design, the drawing, particularly of the flying figures, has a verve and grace that recalls the happiest inventions of the artist's son. Scarcely inferior is *Billy's Raree-Show, or John Bull En-Lightened,* where Pitt is again the victim, and in the character of a showman exhibits to John Bull the enchanting prospects of peace while dexterously picking his pocket. From 1794 down to 1810 it would be possible to enumerate at least a score of such designs bearing the initials I. C. which all give this happy sense of spontaneity, and in wit and force are worthy to be compared with anything of the kind.

Blanchard Jerrold describes Isaac Cruikshank as a "fair painter in water-colours"; yet no writer on this branch of eighteenth century art has deemed him worthy of notice. His work in this kind is rare. The Victoria and Albert Museum possesses three examples; there are a few more in the Print Room, and I have seen a considerable number in a private collection. He seems to have exhibited at the Royal Academy only three times, in 1789, '90, and '92, the subjects being *Return to Lochaber, Visit to the Cottage,* and *The Distresses and Triumphs of Virtue.* These were doubtless figure subjects, and his extant drawings in water-colour seem to be all of that class. The slighter studies of men and women in fashionable attire taking the air or engaged in their amusements show a caricaturist's eye for pose and gesture, and this interest is developed in the vivid impressions of popular resorts, the Academy on private view day, Ranelagh or Vauxhall. In another genre he suggests a more virile Wheatley, the sentiment saved from mawkishness by a nice differentiation of types. Too long had Isaac Cruikshank studied the oddities of mankind to be content with a generalized statement or a pretty, ideal version of familiar events. *The Child Lost* and *The Child Found* at South Kensington are lively groups but the colour has lost its purity. *The Dame School,* also in the Museum Collection, shows the presiding genius of such an establishment giving a reading lesson to one or her pupils while two other children are seated on a bench by the fire. It is a delicately observed little study, the harsh face of the old woman faithfully noted in a few bold strokes [PLATE C]. *Moses in the Bull-Rushes* [PLATE D], a specimen of Cruikshank's humorous vein, is a firmly handled sketch, known to the curious in such matters by an engraved version. The woman astride the fence in the background is almost in Rowlandson's manner. These drawings are disfigured by a rather scratchy line, possibly a concession to the engraver, and the arrangement of a landscape tests the artist too severely; foliage, in particular, is a mere empty scribble. But, like his caricatures, Cruikshank's water-colours abound in surprises. A drawing of a beau with two ladies in the Park belonging to Mr. W. T. Spencer has an expressive vigour worthy of Rowlandson joined to a lively elegance reminiscent of Edward Dayes.

BYZANTINE METALWORK BEFORE AND AFTER THE FALL OF CONSTANTINOPLE

BY ROBERT BYRON

IT is seldom in an over-explored world that works of art of primary importance have remained not only hidden, but actually unknown. Such, however, is the case with Mount Athos, that monastic republic which has maintained its independence unchallenged on its fortified promontory in the northern Ægean, for very nearly a thousand years. The monks are chary of showing their treasures; and for the casual visitor to see them he must have read or heard tell of them beforehand and know what to ask for. But where to read? The few travellers of the eighteenth and nineteenth centuries were concerned only with the rediscovery of lost classics in the monastic libraries. And though to-day a comprehensive, though not complete, catalogue of the Mountain's possessions is being published in illustrated folios under the auspices of the French Government, the volumes are slow in making their appearance. Some early works of the late Professor Kondakov have to some extent filled the gap. But Russian books are inaccessible, and to the majority illegible. Yet in nearly every one of the twenty Athonite monasteries, hidden away in little cupboards behind the altars, are specimens of relief in metal or steatite, portable mosaics, enamels, and ancient jewels, to acquire any single one of which the greatest museums in the world would put themselves to trouble and expense. The accompanying

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illustrations, made when time and the authorities permitted, will perhaps convey some slight idea of the innumerable objects of artistic interest which have survived unscathed the dissolution of both the Byzantine and Ottoman Empires.

Though during the ninth century the Holy Mountain was already the seat of hermits, it was not until A.D. 963 that the first actual monastery was founded. This was accomplished by the zeal of St. Athanasius of Athos, combined with the money of his boyhood's friend, the Emperor Nicephorus Phocas. Many relics of St. Athanasius, his bones, his staff, and the tree that he planted, are preserved to this day in his monastery, the Lavra. And among them are two donations from the Emperor, the authenticity of which is attested by the imperial Chrysobul that accompanied them. This document, dated A.D. 970, is still preserved in the archives of the community at the village-capital of Caryes. The first is a reliquary containing a piece of the Cross, 7 inches long, which takes the form of a rectangular piece of gold or silver gilt, $17\frac{1}{2}$ inches by $11\frac{1}{4}$ inches, and opening on top with folding doors like a triptych. These are set with enormous *cabouchon* jewels, diamonds, emeralds and rubies, as well as pearls, which alternate with medallions of saints in enamel. There are twelve rows of eight each, and the two largest pearls measure over $1\frac{1}{2}$ inches across. Inside, the setting of the relic is similarly ornamented. Unfortunately, at the time of our visit, we were ignorant of the existence of this unrivalled object. And there is not, I believe, any recorded instance of a visitor's having seen it during the present century. The elders of the monastery were, however, kind enough to allow us to photograph its companion, the book-cover illustrated on PLATE I, A.

As far as can be ascertained, there exists, save in Russian and perhaps Greek, no published description of this superb example of the Byzantine jeweller's art. With the exception of the famous book-cover and cups in the Treasury of St. Mark's, stolen from Constantinople after the Fourth Crusade, such things are unknown in the West. And even these cannot compare, either in age or workmanship, with the one at present under review. The cover of Nicephoras Phocas forms one side of a contemporary manuscript of the four Gospels, to the front of which have been added two or three pages in uncials that would seem to date at the latest from the eighth century. And it is curious that these alone did not attract the attention of those earlier travellers to whom anything in the nature of Byzantine art necessarily appeared " ugly " or " in bad taste."

The metal itself is of that exquisite colour, a pale sour gold, which old silver-gilt achieves. The stones inset include, beside the more precious varieties mentioned above, cornelian, amethyst, garnet, lapis, and beryl. At the corners are four huge crystals, beneath which the sacred monograms of Christ and the Virgin are visible. Beneath Christ's feet is a cushion, patterned in dark grey and white enamel, similar to that used upon the open pages of the book he holds. At his shoulders, to the right and left, are two saints in coloured enamel. The halo is composed of two rows of small grey pearls. In size the whole cover is approximately 12 inches by 9.

But over and above the intrinsic beauty of the materials and workmanship, the relief itself, the gorgeous austerity of the central figure, the severe delicacy of the drapery, the spirituality of face and hand, constitute the true æsthetic value of the whole. It is hard to analyse this supreme mastery of semi-sculpture possessed by the medieval Greeks, so unlike, so superior to the glucose formulæ of their ancestors. There is a purity of design, combined with an inexpressible richness of texture, an infinitesimal angularity of every contour, which distinguishes the Byzantine craftsman from his fellows of all ages. Many other examples of his work are to be found on Mount Athos, notably the magnificent series of gold bas-reliefs, only 2 inches square each, and dating from no later than the eleventh century, which are tacked on to the more recent metal framing of the great icon of the Virgin behind the main altar at the monastery of Vatopedi. Here also is the famous cup presented by the Despot Manuel Cantacuzene in the last half of the fourteenth century. The bowl, which is shallow and about 8 inches broad, is formed of a single piece of jasper, red, green and yellow, flecked with gold. This is mounted on a thick silver-gilt stem bearing the monograms of the Despot, from which two handles, consisting of dragons, shoot up into the air, and come to rest with tiny claws clutching at the metal rim in which the jasper is encased.

In 1453 Constantinople fell. And it would be difficult to discover a more apt illustration of the cultural ruin that overtook the Balkans than the comparison between the book-cover just described, the product of the greatest city in tenth-century Europe, and its double-sided counterpart shown in PLATES I, B and C. One breathes the splendour, the restraint, and the sophistication of an imperial capital; the other, though by itself a beautiful object, a poverty of composition and folky incoherence of *motifs*,

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which tells of a people half-civilized and now cut off from the centre of their inspiration. For this volume, also a Gospels, was presented to the monastery of Dionysiou, where it still is, by the "Voivode John Mirtchea and the Hospojda Kniejna and his daughter Stana and his son Peter." So runs the inscription between the portraits of the family visible in PLATE B. Mirtchea Tchobanul was Voivode of Wallachia between 1541 and 1559. Thus had art degenerated in a century of Turkish rule. The metal, which is silver-gilt, bears traces of enamel. Though not exactly coarse, it possesses a texture that can only be described as "frosted."

The same monastery is also the owner of the reliquary of St. Niphon, one of the most extraordinary, and, strangely enough, beautiful, products of the cultural border-line between East and West Europe in existence. Niphon was the successor of Gennadius, the first Œcumenical Patriarch after the fall of Constantinople. But tiring of public life, he retired incognito to Dionysiou, where he served as a muleteer for the rest of his life. After his death in 1515, all his bones, with the exception of his head and right hand, were encased in a coffer sent from Wallachia by its Voivode Neangoë, whose confessor the Patriarch had been. This coffer is in the form of a church, bearing five typically Byzantine cupolas and domes, which glitter as though of solid gold, though probably, like the rest, of silver-gilt. The edifice is 2 feet long, 2 feet high, and 1 foot broad. Around it, below the roof, runs on all sides a double frieze of saints in enamel. It is noticeable how the quality and colouring of the latter has deteriorated from the true Byzantine. But the outstanding and astonishing feature of the whole is the magnificently wrought tracery, which, with the numerous pinnacles of the roof, is entirely Gothic. Thus it is shown how, with the destruction of the Christian capital of the East, Western forms began to permeate the strongholds whence all medieval culture had originally sprung.

A PORTRAIT BY PAOLO VERONESE

BY DETLEV BARON VON HADELN

WHEN, some years ago, I published in this Magazine[1] two hitherto unknown male portraits, I noted the surprising fact that Veronese only comparatively rarely painted portraits; though one may assume that this task was especially well suited to his gifts. But the number of Veronese's portraits is not so small as I then believed. I have since seen in American collections several other portraits by his hand which I enumerated in an article.[2] Now by way of supplement I should like to note three other of such portraits.

Among the Italian pictures in the Holford Sale there was a full-length figure of a man which, according to the inscription, was a portrait of Francesco Franceschini and was painted in 1551.[3] The painting was described in the catalogue as the work of Girolamo Romanino, but was acclaimed by several experts, when it was displayed at Christie's, as an early work by Veronese. I heard that it was acquired by an Italian dealer. Although the painting shows in some ways the embarrassment of the novice, even a certain weakness of drawing, it also shows the characteristic qualities of the artist. The conception is representative without being stiff and impersonal. The technique shows, at any rate in certain fortunate passages, that wonderful simplicity and lightness that we so much admire in Veronese's work. The small Bolognese dog, for instance, sitting on the floor near his master, is tantamount to Veronese's signature.

Another full-length portrait of a man by Veronese was in the collection of Herr R. von Kaufmann, Berlin,[4] from which it has passed into the possession of a Munich dealer. Mr. Berenson attributed the picture many years ago to Francesco Beccaruzzi, though, I understand, he has since admitted the impossibility of this attribution. The cleaning of the picture which took place a short time ago, left, to my mind, no doubt that it was a work by Veronese dating from the late 'fifties.

But most important of all is a third portrait, that of a young lady, which Herr Julius Boehler acquired during the past year from an English private collection [PLATE].[5] The picture probably came to England with the Orleans Gallery since it was engraved in the well-known work in three volumes which reproduces the paintings in this famous collection ("La Galerie du Palais Royal"). Its provenance can be traced even further back. As we know, the Duke of Orleans acquired some of his Venetian paintings from the Galleria Muselli, in Verona, among others Titian's *Noli me*

[1] THE BURLINGTON MAGAZINE, xlv, p. 209 *et seq.*
[2] Art in America, XV, p. 239 *et seq.*
[3] *Cf.* the illustration in Christie's Sale Catalogue, July 15, 1927, No. 89, and The Holford Collection, Westonbirt, Pl. xlix.
[4] See "Gemälde des xiv-xvi. Jahrhunderts aus der Sammlung von R. von Kaufmann," Berlin, 1901, pl. lxvii. See also the Catalogue of the Sale held by Paul Cassirer, Berlin, in December, 1917.
[5] Canvas, 105 by 79 cm.

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Tangere in the National Gallery. In the Muselli Collection Catalogue of 1662 [6] the portrait was described as follows:—" Un ritratto d'una bellissima donna con un canino sopra un tapeto d'una tavola, più di mezza figura del naturale, di Paolo Veronese, di 3 braccia in altezza e 2 in larghezza."

Before this Ridolfi (1648) had already mentioned it, though only briefly.[7] The portrait is one of Veronese's finest. The figure of the young lady is at once charming and imposing. Her presence is handsome, slender and tall. To emphasize the elegant proportions of the figure, Veronese has so arranged it that the head comes to within a few inches of the top of the canvas. The table on which the fingers of her right arm rests is correspondingly low. The height of the slender figure can be measured by it. In addition the young lady is particularly tastefully dressed. An historian of fashions could state more precisely to what extent the amazonian cut of the costume was related to the Spanish fashionable male dress of the time. The underdress is of striped silver and gold silk, a stuff which was obviously very popular at the time. It is also worn by several female saints in Veronese's religious pictures. Over it is a sleeveless garment of blue silk. The curtains in the background are of subdued green velvet. All this is not merely very tasteful in colour but also wonderfully painted, with a clear and transparent effect. The brush marks stand out fine and definite without the least uncertainty in tone and with a perfected elegance of treatment.

[6] See Campori, " Raccolta di Cataloghi," 1870, p. 178.
[7] C. Ridolfi " Le Maraviglie dell' Arte," ed. Hadeln, I, p. 320.

SHORTER NOTICES

THE PROPOSED SACRISTY.—The scheme for the building of a Sacristy for Westminster Abbey is one of the oddest we have yet known. *The Times* published it as if it were a *fait accompli,* but everybody is aware that it is nothing of the kind. Everybody knows too that a sacristy which has not existed for centuries has not suddenly become an urgent necessity, and that, if it were, an alternative to an addition to the fabric would be easy to seek and to find.

The ordinary observer is perfectly well aware by this time that certain " interests " have for long been at work to devise some scheme whereby the modern official architect, out of touch with the spirit of his own time, might refresh his reputation by coming to be known as the man who built the Abbey Sacristy. Such an architect was not hard to find, for had not the President of the R.I.B.A., in his inaugural address thus declared himself? " The principles and traditions of the greatest days of architecture have been lost, and they have not been wholly recaptured. . . . The present system of building is one which it is impossible to imagine can lead to great architecture."

At first the propagandists did " so o'erstep the bounds of modesty " as to propose that the R.I.B.A. should build a whole new aisle to the Abbey. Now, that having been " turned down " by the public, who have not forgotten Scott and Pearson, the President of the R.I.B.A. (in the manner of the bargainer at a country fair) declares himself contented with a mere sacristy, quaintly excusing the act by vague references to its being rendered invisible by trees and adjoining buildings. Was ever a work of art ushered into the world with such a note of apology!

Finally, what is the opinion of the surveyor of fabric on the scheme? Professor Lethaby is recognized as a chief authority on medieval architecture, and for twenty-two years he has advised the dean and chapter well and faithfully. The Secretary of the Society for the Protection of Ancient Buildings has asked for information as to what advice he gave respecting the sacristy, but the dean and chapter, whose duty it is to answer, remain silent. Let us repeat that request here. It is due, not only to the public but to Professor Lethaby, who should be publicly absolved from any association with this scheme.

DÜRER'S STUDIES FOR *ADAM AND EVE*.—A postscript. For another of the animals mentioned at the end of my former article,[1] the original study appears in a drawing (No. 709) here made generally accessible in Prof. Winkler's magnificent continuation of " Lippmann," recently published. My opinion that the parrot comes from *Maria mit den vielen Tieren* (L. 460) at Vienna is confirmed by the discovery that Dürer used another version of this composition, now in the Louvre, when he was compiling the details of his engraving of 1504 from various sources, for here in the simpler Louvre version of the composition, dated 1503, is perched upon a rock to the left an ibex, which in 1926 I erroneously called a chamois [PLATE B]. This animal does not appear at all in the more elaborate composition at Vienna. The attitude is not quite the same: the legs are not drawn together, as in the engraving, and the head is not so much bent, but the contour of the back, with its double indentation, is the same

[1] BURLINGTON MAGAZINE, June, 1926, xlviii, 308.

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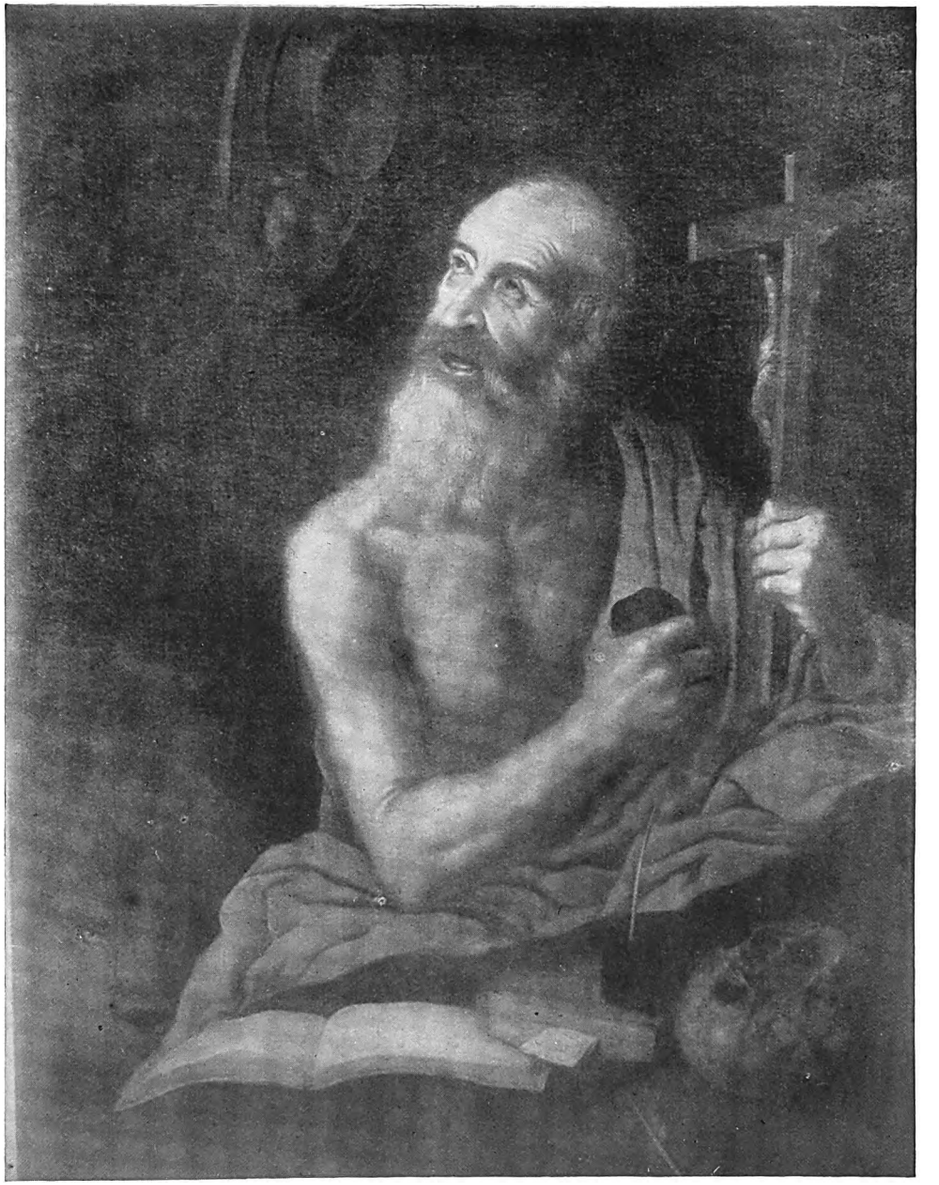
Portrait of a Lady, here identified as by Paolo Veronese. Canvas, 105 by 79 cm. (Herr Julius Böhler, Munich)



St. Jerome, by Puga. Dated 1636. Canvas, 1.31 by 1.03 m. (Bowes Museum, Barnard Castle)

A Portrait by Paolo Veronese

Shorter Notices

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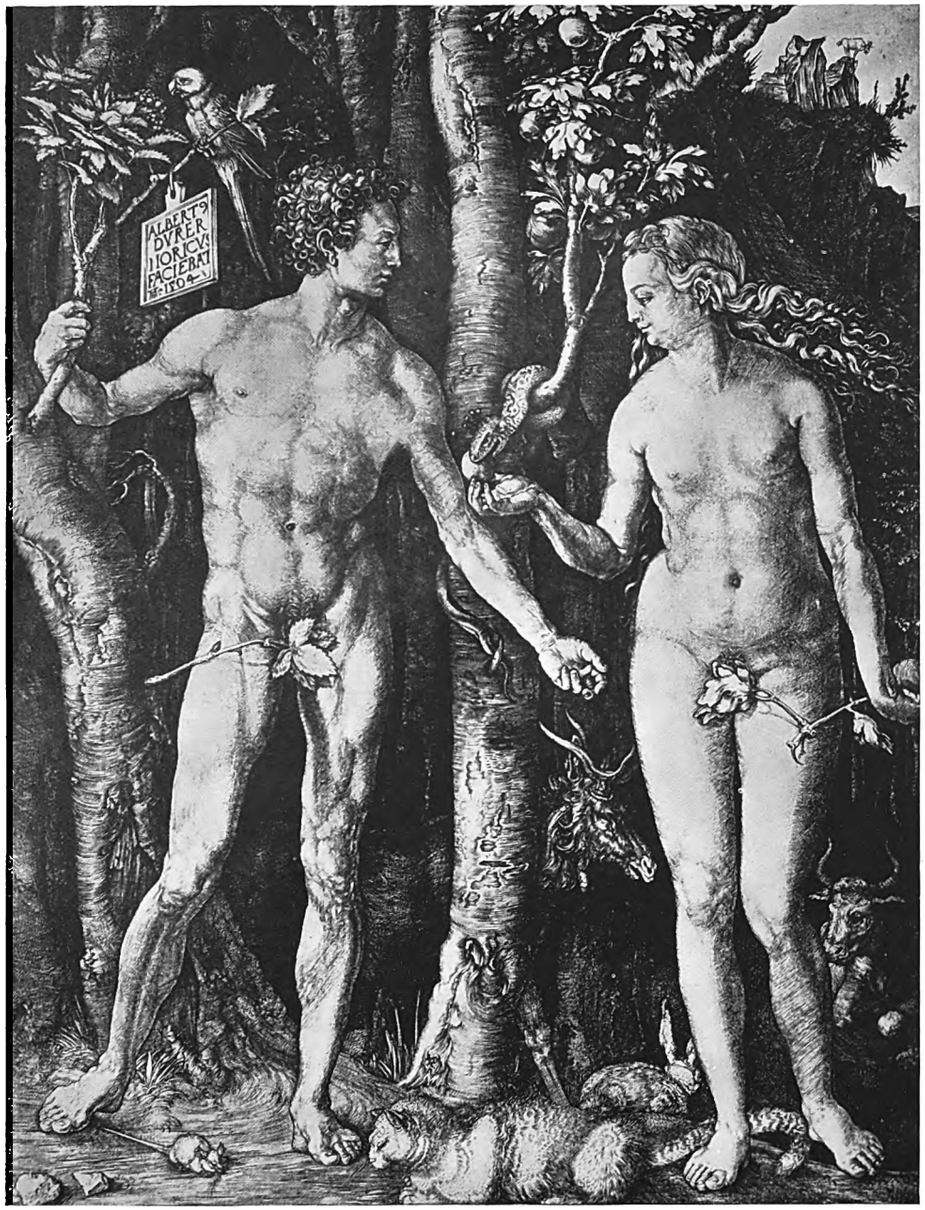
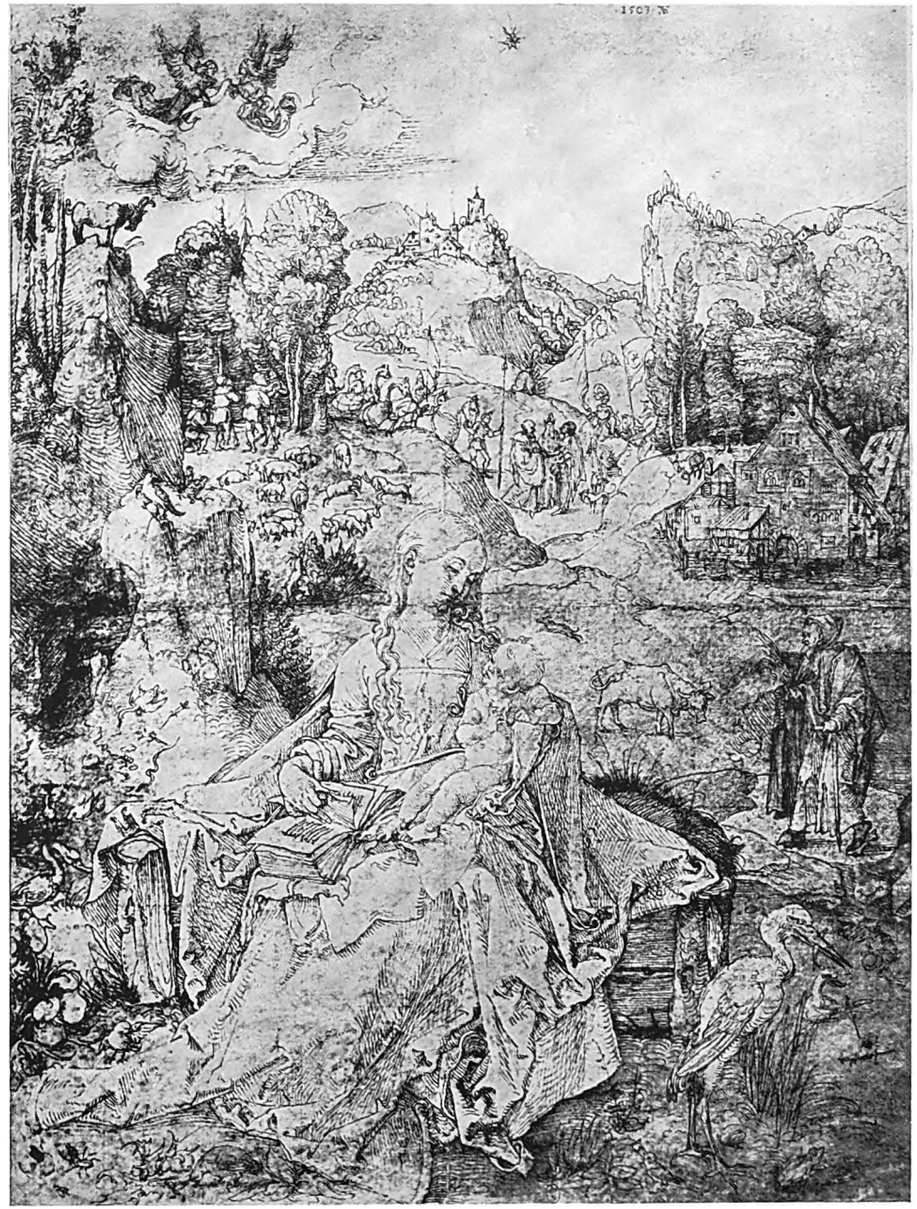


A—Adam and Eve, by Dürer. Engraved in 1504



B—Maria mit den vielen Tieren, by Dürer, dated 1503. Pen and water-colour drawing, 32 by 24 cm. (Louvre)

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in the drawing as in the print. It must be admitted that the animal is in the same direction as in the engraving, whereas the elk, rabbit and parrot have been reversed; but in each case the position of the ibex, facing to the right, is necessitated by the composition. The direction of the horns has been changed, but in neither case, I have been assured by a zoologist, is there any reason to doubt that the animal is an ibex.

Nothing is more probable than that Dürer, when he wanted this animal to complete his rocks, would use his own drawing of a year before. The question whether the engraver L.C.Z. in his *Temptation of Christ* copied the ibex from Dürer or vice versa is not hereby affected.[2] L.C.Z., if he were the borrower, must have taken his ibex from the print, whereas Dürer, if he borrowed the idea from an earlier engraving, might have done so just as well in 1503 as in 1504. CAMPBELL DODGSON.

A DISH BY CHRISTIAN VAN VIANEN.—In the article by Mr. W. W. Watts in THE BURLINGTON MAGAZINE for June, 1918, on the influence of the "Van Vianen" style on English goldsmiths' work of the reign of Charles II, the interesting fact was mentioned that Christian van Vianen had made some silver vessels for St. George's Chapel, Windsor Castle, in 1637. Illustrated in the article is a large silver basin, generously presented by Sir John Ramsden, Bart., to the Victoria and Albert Museum, which was executed and signed by Christian van Vianen in 1635.

It would seem from the Calendar of State Papers, Domestic, (Charles I, Vol. 314), in the Public Record Office, under date of February 16, 1635-6, that this Dutch goldsmith had delivered a silver basin and ewer, described as "beaten with the hammer," to the King in June previous, and that the considerable sum £336 11s. 6d. was ordered to be paid to him from the Exchequer for these vessels and for "sundry other particulars." The assumption may not be too rash that the basin in question was the actual vessel made for Charles I by Christian van Vianen during his sojourn in England.

Another interesting item in the same volume of State Papers is that this goldsmith was granted a pension of £40 per annum, "payable out of the Exchequer at pleasure," as from February 28, 1635-6. E. ALFRED JONES.

CHARLES LOESER.—We much regret to record the death of Mr. Charles Loeser, which took place in New York on March 15, on the eve of his embarkation for England. Mr. Loeser died of pneumonia after only five days' illness. He will be remembered by a wide circle of collectors, scholars and artists, not only as a keen fellow student but as one of the most trusty, considerate and genial of friends. Just before what proved to be his last voyage he submitted to us an important article on an Italian bronze, and we were actually awaiting a call from him when the news of his death arrived. We now hope to revise the article according to his own plans and to publish it in an early issue.

CORRECTIONS. We very much regret that the photograph published as Plate II, c, in the article on Unknown Works by Antonio Puga (February, p. 76), was inserted by an error. The photograph which ought to have appeared is herewith published on p. 193.

"A Giorgione Discovery." On page 131, col. 2, line 24 (March, p. 127), for 1490 read 1494.

[2] See M. Lehrs in *Print Collector's Quarterly*, ix, 8.

THE LITERATURE OF ART

ENGLISH ILLUMINATION: THE LAST PHASE. By W. G. CONSTABLE.

ENGLISH ILLUMINATED MANUSCRIPTS OF THE XIVTH AND XVTH CENTURIES. By ERIC G. MILLAR. 107 pp. + 100 pl. Paris and Brussels: (Van Oest.) £4 4s. od

In this volume, Mr. Millar completes his survey of English illuminated manuscripts, the first part of which was published in 1926. There, he was able to trace the rise of a great art; here he is mainly concerned with its decadence. The book opens with a flourish of trumpets, in describing the group of magnificent manuscripts produced in East Anglia in the early thirteenth century and the exquisite contemporary group of which Queen Mary's Psalter is the centre. Then, with the Black Death and the wars of Edward III, comes apparently almost complete cessation of work. From 1370 onward there is a renaissance, evidenced by the group of books produced by the various members of the Bohun family, and by that of which the Sherborne Missal is the outstanding member. But this sudden burst of productivity is mainly inspired from abroad, was short lived, and dies down to mediocrity. The period with which the book is concerned also saw an important change in the method of manuscript production, the monastery workshop being replaced by that of laymen. The work was mainly done for religious houses, but the private patron acquires growing importance: and Mr. Millar favours the very reasonable suggestion that many mauscripts were the work of travelling artists or groups of artists.

It follows that the difficulties of orderly presentment and of selection of material have been considerable. Nevertheless, Mr. Millar has surmounted them, to produce a model of accuracy and lucidity. He would probably be the first to deny that he had written an exhaustive or final history of English manuscripts. But he has done the essential preliminary, which has never been done before, of codifying existing knowledge and providing a group of admirably chosen illustrations. The care taken with regard to the latter is exemplary. Considerations

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of cost must have restricted freedom of choice. But each book is illustrated in proportion to its size and importance: characteristic pages have been chosen, and the occasional reproductions of detail are excellent. Consequently, even to glance through the illustrations is to obtain a general and well balanced view of the character of the material and its history. The hand list of 110 manuscripts which precedes the plates, giving collection, date, provenance, nature and whereabouts of reproductions, is equally valuable. It enables the student at once to select the manuscripts relevant to any particular piece of work he has in hand. There is no independent bibliography: but full references are given in the descriptions of the plates, and in the introduction. Here, perhaps, is a loophole for criticism, as some relevant book may escape record which bears on some matter untouched either by illustrations or introduction. Such, for example, is Count Vitzthum's "Die Pariser Miniaturmalerei," and Dr. Freyhan's edition of the Willehalm Codex at Cassel, with an important study prefixed of the relations between English and Rhenish art in the first part of the fourteenth century. Here, I may be doing Mr. Miller an injustice, in that Dr. Freyhan's book was perhaps published after his own. Dr. Freyhan, however, supplies an important omission from Mr. Millar's hand list; a magnificent miniature of exceptional size representing St. Michael killing the dragon, which is in the Berlin Print Room [FRONTISPIECE.] This has hitherto been catalogued as German, but Dr. Freyhan unhesitatingly calls it English and relates it to the psalter of Robert de Lisle in the British Museum. Though Mr. Millar's book is primarily a codification, it contains much original work, which his modesty tends to conceal. Notable examples are discoveries by him, which have added examples to the Queen Mary's Psalter group and to the Bohun group of manuscripts. Mr. Millar's introduction is good reading, in its clear statement of the main lines of development in English illumination, and its occasional cautious descent into controversy. It is sound, if non-committal, on the question of Bohemian influence to English painting at the end of the fourteenth century. Mr. Millar inclines against Bohemia, and a little in favour of Cologne, as the birthplace of the English style at this period; but makes the point that wherever it came from the style almost immediately became English. In this view he seems to underrate the influence of Franco-Flemish painting. It was certainly the most vigorous school in Northern Europe, and its opportunities for influence in England were ample. Moreover, was England always the receiver? The great influence abroad of English work, notably manuscripts and embroidery, during the early fourteenth century ought to have been mentioned. Modern research is making it increasingly certain that the Cologne school of that date was inspired mainly from England; while there are grounds for believing that the influence of English alabaster sculpture in Germany and Rhineland was considerable towards the end of the century.

It is perhaps unreasonable to expect from Mr. Millar something that no manuscript expert has yet given: namely, serious stylistic analysis and comparison. Up to the present the study of manuscripts, especially in England, has been too purely archæological. Neither students of painting proper nor students of manuscripts have realized their opportunities. Mr. Millar, however, has provided the material for the study of English manuscripts in relation to the broader movements in the history of art. It will not be his fault if the opportunity is neglected.

SOCIETY AND THE ARCHITECT. BY GEOFFREY WEBB.

THE ARCHITECT IN HISTORY. By MARTIN S. BRIGGS. 400 pp., ill. + 28 pl. (Oxford University Press.) 10s.

In some sense Mr. Briggs's latest book is a sequel to his "History of the Building Crafts" which he published, through the Oxford University Press, some three years ago; and further, one may speculate whether Mr. Briggs had not half an eye on the recent controversy aroused by the Bill for Registration of Architects, for, as he himself says in his preface, his book is written with a purpose, "to claim for the architect the position in history that is his due, and to expose prevailing fallacies about his work where substantial evidence or reasonable inference permits."

By position he means social and economical position, and professional dignity at the summit of the hierarchic pyramid of the building crafts. It would be unjust to Mr. Briggs to say that he is continually trying to persuade himself and his readers that the "architect" has always been the same kind of man, having the same relation to other men engaged on the works, but there is some such thread as this running through his book. It is a necessary thread perhaps, in view of the immense period of time he covers and the extraordinary variety of aspects of the architect's life that he touches upon, not only his remuneration and social position, but also his methods of work, use of drawings, etc., his relations to his clients, the nature of his education, his susceptibility to new general tendencies of thought and even such, dare I call them by-paths, as his occasional practice of gardening and town-planning. All these subjects, and more, with all the vast accumulation of documentary evidence and the even vaster accumulation of comment, have implied extraordinary labours on Mr. Briggs's part, and it would be hard to find anyone more qualified to take a broad view, untroubled by æsthetic prejudices as to place and period, those two most fatal snares for the architectural historian.

It is perhaps inevitable that a specialist reading such a book as this should be best pleased with the parts dealing with periods outside his own little preserve. And so, to the writer, the treatment of the Middle Ages seems the best part of Mr. Briggs's book. He has kept his head in a most admirable way amid the confusion of theories that has grown up about the personality of the architect in those times. And the weight of authority seems to be behind his conclusions, though it is a hard thing for any man to have Professor Coulton against him in writing of the Middle Ages. There is also a further reason why this chapter stands out pre-eminent;

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more nonsense has been written on the subject of the architects of the Middle Ages than any other aspect of Art, not excepting æsthetics, and it is to this period that Mr. Briggs more particularly refers when he speaks of " prevailing fallacies." There was much to be done in clearing a way through all this, and by the light of commonsense Mr. Briggs has done it. His chapter on the Renaissance in England is far below it in quality, and his concentration on Inigo Jones and Wren, both men set apart from the other architects of their times, not only by pre-eminent merit but by the nature of their official positions, is more than a pity. He admits that he has broken his rule of concentrating on period types rather than on individuals in this case, but the admission does not mend the break in the continuity of the study, or compensate us for being given a résumé, however admirable and judicious—and it is both—of recent opinion on the nice points in the study of these two great architects, instead of a treatment of the whole period from a point of view that had yielded such interesting and refreshing results in other chapters. Jones and Wren would have inevitably have figured largely in any such treatment, and Webb, to whom Mr. Briggs does indeed devote some space, but Talman and Pratt, both well-documented figures (and there are others), would have helped to fill out the picture. It is also a pity that Mr. Briggs wrote just too soon to have the advantages of Mr. Tipping's discoveries as to Robert Lyminge, the architect of Hatfield and Blickling, who is indeed referred to in this book, but only shortly as " the puzzling case of Robert Timmins." Indeed, Lord Salisbury's building papers among the Domestic State Papers would have been invaluable material for the earlier part of this chapter.

A word must be said of the charming chapter on the nineteenth century in England. Here and there one may take exception to a judgment, as in the writer's opinion, Mr. Briggs underrates James Wyatt, but the fascination of this study of the villains of our architectural history by far outweighs such detail criticism. And villains they were, most of them, even if the pleasantly humane quality of Mr. Briggs's treatment of them almost makes us forget it.

A book of this kind lays itself open to such criticism as the foregoing, carping here, praising there, and all the time ignoring the difficulty of the task, the enterprise and courage that were required to undertake it, and the far rarer qualities needed to bring it to so successful a conclusion. In make-up the book follows the author's earlier history of the building crafts, the illustrations are very well chosen and admirably reproduced, and the little bibliographies at the end of each chapter should be a real help to students.

RUSKIN AND MODERN ART CRITICISM. BY S. POPOVITCH.

RUSKIN'S MODERN PAINTERS. Abridged and edited by A. J. FINBERG. XXV. + 344 pp. + 22 pl. (Bell). 10s.

It is doubtful whether any other book ever had such a great and direct influence on art as Ruskin's " Modern Painters " has had (and to some extent still has) in England. Yet its size, the occasional lengthy bombastic outbursts and the abundance of contradictory statements must have severely limited the number of readers who are able to benefit from it to the fullest extent. Ruskin's youth when he commenced the book, and the long lapse of time between the writing of the first and the last volume, would alone account both for the flaws in the exposition of main principles and for the looseness of the general plan of the work. But even if Ruskin in his maturer age had written on the same subject in the form of one single volume (as he once expressed a wish to have done), an average contemporary reader would still have found considerable difficulty in following his line of argument. Ruskin's attitude to art-criticism is analogous to that of a zealous revivalist preacher. A great enthusiast, a born demagogue and essayist, he became a fervent preacher in the cause of art before he knew anything about the subject of his sermons. He outlined, vaguely enough, his ideals in the very beginning and later on took into account only such personal experiences as would support his arguments and clarify his set *a priori* conclusions. Consequently a great deal of his evidence is " tainted " and frequently it is forceful writing and stimulating enthusiasm and not reasoning that convince the unwary reader. His æsthetic standards form a real labyrinth, and, for good or bad, are still the ruling principles for the greater part of contemporary art-criticism. He bases his criticism on truth, beauty and imagination, three elements which neither Ruskin nor anybody else since has succeeded in making clear in connexion with the plastic arts. All three of these elements Ruskin tries to define chiefly through personal experience, another unknown factor; thus he sets his problem as an equation in which all four factors are *unknown*.

The result is obvious—especially in contemporary art-criticism—the expression of personal experiences received from a work of art is confused with the analysis of the work of art as such. If there were no intrinsic values in the plastic arts then the expression of the personal experiences of an art-critic would be the only possible valuation of a work of art; in other words the actual value of a work of art would be outside itself and vested in the art-critic and the connoisseur, and in that case, if Ruskin was accepted as arbiter, there would be practically no painters except Turner and the Pre-Raphaelites. If on the other hand there are such things as intrinsic values in art itself, which Ruskin himself leads us to believe—then these values should be known and should serve as a basis for art-criticism. Then the question of truth or any other moral convention or philosophical doctrine would be out of the question; for the plastic arts have had a long life and have grown up not from one man's personal experience, but from the collective experience—visual and mental—amassed by humanity during the long period of its development. Art has during that time acquired its own truth which can be neither philosophically nor morally defined, for it is not vested in the subject, but in the arrangement of forms into (in the case of painting) a *pictorially logical whole*.

On this work there is also the inevitable mark

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which time leaves on all activities of the human mind. The philosophic basis of Ruskin's approach —that of atomistic psychology,[1] has become untenable. Since Ruskin's death we have acquired new experiences and formed new opinions. And the contemporary reader, being out of the heat of the battle, would have needed a great deal of effort in order to peruse " Modern Painters," if Mr. Finberg had not come to his assistance.

In spite of two great assets—his intimate knowledge of and his love for the work of both Turner and Ruskin — the editor's difficulties in compiling this work must have been almost insuperable. Yet Mr. Finberg has succeeded in condensing the five volumes of the original into a single comparatively small volume, which is in every way the essence of Ruskin's famous work. Careful selections accompanied by the editor's illuminating comments present us with a complete picture of both the development of " Modern Painters " and the gradual crystallization of Ruskin's ideas on art. Thus after perusing this delightful volume one realizes that a great many of Ruskin's short-comings in art-criticisms were natural, a few inevitable, and that one did not fully appreciate before some of his essays, which appearing here in a less crowded setting, show Ruskin's attitude towards art and the power of his reasoning to better advantage than in the original edition.

In fact, very few works of this kind indeed have shown an author to such advantage as Mr. Finberg's shows Ruskin, and were Ruskin still alive, he himself would have good reason to congratulate Mr. Finberg on this volume, which is bound to become an indispensable companion to students of English art and art-criticism.

Dictionary of English Furniture. Vol. III (Mo.—Z). By Percy Macquoid and Ralph Edwards. 340 pp., ill. + 16 col. pl. (" Country Life.") £5 5s.

The publication of the third volume of " The Dictionary of English Furniture " brings this important undertaking to a close. A work of this nature must depend to a considerable extent on its illustrations, and when one realizes that the three volumes together contain reproductions of no less than two thousand photographs taken from well-authenticated pieces of furniture and from other original sources, its value for reference purposes—quite apart from the text, which is packed with historical information—is clear. Indeed, the bringing together of this amount of pictorial matter would hardly have been possible without the resources at the disposal of " Country Life," which is responsible for its publication. A word must also be said for the series of colour plates, the merit of which for objects which rely for their effect on colour, is perhaps best exemplified in the two painted virginals illustrated on Plate No. I.

The present volume extends from Mo to Z, and contains, as its principal contributions, articles on musical instruments, screens, picture frames, settees and sofas, stands, stools, and—in addition to sideboards—an article of no less than a hundred and eleven pages and over three hundred illustrations on tables. The subject of frames, especially, has long awaited a chronicler, and this section will be consulted with keen interest by every picture lover. The common belief that Sheraton himself actually practised as a cabinet-maker is definitely disposed of in a closely-reasoned article, and supplemented by an illustration made from Sheraton's rare Trade Card, which reads as follows: *T. Sheraton, No.* 106, *Wardour Street, Soho, Teaches Perspective, Architecture, and Ornaments, makes Designs for Cabinet-makers, and sells all kinds of Drawing Books, etc.* The value of illustrations for purposes of comparison is seen in the case of a minor article of household equipment—the spinning wheel—where a drawing from a fourteenth-century manuscript of a medieval housewife spinning is placed beside an engraving of a young lady similarly employed some five hundred years later.

Tables, which, with chairs and cupboards, form the basis of domestic furniture, have necessarily to be divided into many sub-headings; and every possible variety of these is the subject of individual investigation. We find tables made for special purposes, such as billiards and cards, for dining, drinking and dressing. Again, there is the gate table and the side table, the rent table, the library table, and the table marked out for a shuffle board.

Amongst numerous other varieties is the breakfast table, familiar to us in the eighteenth century. In this connexion it is interesting to find record in the dictionary that such tables were already regarded as a distinct variety as far back as the time of Henry VIII, for we learn that in his privy chamber was a " brekefaste table of walnuttree."

The long series of illustrations showing different types of tables appears to be singularly complete, but for the omission of any example of the characteristic, small, narrow kneehole table, having flat pedestals on either side fitted with drawers, which formed so favourite a model about the time of Queen Anne.

Much labour, care, taste and skill have obviously gone to the making of this fine dictionary, which reflects great credit on all who have been concerned with its production. H. C. S.

Iron and Brass Implements of the English House. By J. Seymour Lindsay. 212 pp. + 133 pl. (Medici Society.) £1 5s.

To Mr. Seymour Lindsay, himself an enthusiastic collector of fire-dogs, candlesticks, rush-holders, skillets and other brass and iron implements of everyday use in the houses of our ancestors, we are indebted for a first and much-needed book on this very interesting subject. His work, which covers a very wide field ranging from fire-backs to pastry jiggers, is divided into six parts with an admirable introduction by Mr. Ralph Edwards. It is very fittingly dedicated to the memory of Lewis George Russell-Davies, who was killed in the Great War, and bequeathed his fine collection of domestic iron-work to the Victoria and Albert Museum.

The first chapter of the book deals with various fire-utensils mostly connected with the open hearth, such as fire-backs, fire-dogs, chimney-cranes, pot-hooks, kettle-tilters and suchlike things. Among these the most important historically are the Sussex cast iron fire-backs of which Mr. Lindsay illustrates a number, including two particularly interesting

[1] Ruskin's " Modern Painters." Editor's note p. 35.

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examples. The earlier has for a subject the burning of a Sussex iron-master and his wife during the Marian persecution. The other, which is dated 1636, bears a figure of Richard Lenard, a founder of Brede in Sussex, surrounded by the tools of his craft. The next section of the work is concerned with the different metal implements used in the preparation of food. Spits, spitjacks, grid-irons, cauldrons, skillets, mortars, kettles are all shown and described. An additional interest is given to both the fire and the cooking utensils by the frontispiece, " A sixteenth-century Surrey down hearth," which shows them in their proper setting.

The third chapter, which treats of artificial lighting before the days of the phosphor match, has to do with such things as candle-moulds, candlesticks, rush-holders, chandeliers, lanterns and snuffers; it also explains the different flint and steel contrivances for striking a light.

By no means the least interesting part of the book is the next, which deals with tobacco. Here Mr. Lindsay not only discusses the various implements used by smokers in the past, but also gives us a most entertaining and well documented history of tobacco-smoking in this country.

The two remaining chapters are devoted to miscellaneous objects not included in any of the other classes, and to American Colonial metalwork.

The text, which is full of historical references and contemporary anecdotes, makes extraordinarily good reading, but perhaps the most striking feature of the book is the large number of illustrations, all taken from drawings by the author. These drawings, obviously the work of a first-rate draughtsman, have the advantage of showing the texture and feeling of the metal in a way that would be impossible by photography or any other mechanical process.

The volume is sumptuously produced, and will appeal not only to collectors but to all who are interested in their country's social history, to which it forms a most useful supplement. C. T. P. B.

Geschichte der Renaissance in Spanien und Portugal. By A. Haupt. 203 pp., with 148 ills. Stuttgart (Paul Neff). M.15.

A high proportion of authoritative books on Spanish architecture is due to the labours of German scholars, and this new publication resembles them in its painstaking and comprehensive methods. The series (" Geschichte der Neureren Baukunst ") of which it forms the tenth volume, has been in course of publication for many years, beginning with Burckhardt's Renaissance in Italy, now in its seventh edition, and Lübke's Renaissance in Germany and France. Then came Gurlitt's three well-known volumes on Baroque architecture, followed, in 1908, by Schubert's " Barock in Spanien." The series now covers the Renaissance and Baroque periods with some thoroughness in all the principal countries of Western Europe except Scandinavia and England. Save for the substitution of process blocks for line engravings, the general plan of the new volume varies little from that of its predecessors. The text is ample, laying a good deal of emphasis on the training and careers of the various architects, and classifying their achievements under sub-divisions which are far more apparent to the German critic than to the ordinary observer. But Herr Haupt is less meticulous than Herr Schubert, who differentiated, in his book on Baroque in Spain, between " Vitruvian-classic Baroque " and " Roman-Herreresque Classicism," with subtle transition-phases between each stage. The fact is that the Spanish temperament, no matter what it borrowed from Italy, broke all the rules made by Italian pedants, and exploded into architectural frightfulness at intervals all through history. So the professors may classify and sub-divide as much as they like, but to every architectural rule there are exceptions in Spain. Thus we find in this volume Plateresque designs in which are mingled Renaissance, Gothic, and Moorish elements; we find Charles V's great Italian circular court planted uncompromisingly in the midst of the fantasy of the Alhambra while men were still building Gothic churches; we find rich groined vaulting rising awkwardly from Corinthian entablatures; and here and there are buildings which some call Baroque, half a century before Baroque was born in Italy. It is twenty years since Schubert's " Barock in Spanien " was published, and Herr Haupt may have had no voice in the series at that date, but it seems strange that Juan de Herrera's buildings should be described in the former book, for he died in 1597 when the Baroque movement had only just begun in Italy. This peculiar demarcation of territory limits Herr Haupt to the Plateresque and early period, whereas his study might well have embraced Herrera's work, which may be classified as " Late Renaissance," together with Charles V's palace at the Alhambra, and the cathedrals of Granada, Malaga, and Jaén, which are briefly described at the end of the volume under review. Like others of the series, this book is fully and admirably illustrated, constituting in all respects a reliable work of reference.

M. S. B.

A Short Critical History of Architecture. By H. Heathcote Statham. Second Edition, revised and enlarged by G. Maxwell Aylin, F.R.I.B.A. XVI. 563 pp. with 678 illustrations. (Batsford.) 16s.

Of the general works on art which have lately seen daylight, mention must be made of the above, though strictly speaking this is not a new book, but a revised version of the late Mr. Heathcote Statham's history, published in 1912. The author's criticisms (for this is a frank criticism by one who did not worship the ancient merely because it was ancient) are not so much from the æsthetic as from the structural standpoint. For this reason, while tracing the gradual evolution of the trabeated and the arcuated, more space is given to those transitional stages in the world's architectural history than to the zenith of say Greek or Gothic culture, and it is pleasing to find so much attention paid to the " Basse Empire," the Coptic churches in Egypt, and the early Romanesque. Nevertheless many of us will regard Mr. Statham's views on certain so-called debased periods (the German Renaissance and all Baroque in particular) as a little bigoted, and—dare we say it?—Victorian.

The editor of this new edition, Mr. Maxwell Aylin, has included post-war buildings in his final chapter, and has made special reference to the

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national style now prevalent in Sweden, as also its virile, often brutal, sister in Germany, with derivations in Holland such as the Radio Station at Kootwyk. In his otherwise admirable revision of this book, is it perhaps not unreasonable to wish that Mr. Aylin had omitted that irritating feature, a running commentary in place of ordinary headlines, however apposite their meaning and even though the idea may have been borrowed from Browning? The illustrations, nearly 700 in number, including diagrams, plans and sections besides photographs, are excellent, while in addition there is a glossary and full chronological chart appendices. B. BEVAN

The Picturesque: Studies in a Point of View. By CHRISTOPHER HUSSEY. 308 pp. + 30 pl. (Putnam.) 25s.

Mr. Christopher Hussey gives us in this book a detailed history of one of the most important factors in English eighteenth-century painting, literature, architecture and fashion. He traces the origin of the " picturesque " outlook on life and art to the landscapes of Claude Lorrain and Salvator Rosa, the one representing the calm and idyllic, the other the wild and fierce aspect of " picturesqueness " : it was from their paintings that Englishmen first began to connect scenery and painting, so that they came, eventually, to look at Nature as a series of " subjects "—through a picture frame, so to speak, and even, literally, through an apparatus called a " Claude-glass "—and came, finally, to remodelling Nature according to the painter's vision in the elaborate landscape-gardens and " gardens of idea " which were such a prominent feature of the period. Mr. Hussey's ably supported thesis is that the " picturesque " point of view forms the connecting link between the " classic " of earlier days and the " romantic " of the nineteenth century. As the classic, generally speaking, appeals to the mind, and the romantic to the emotions, so the picturesque appeals, directly and exclusively, to the eye: literature, as well as painting and architecture, is concerned with visual representation. The influence of the "picturesque" point of view has had a lasting and disastrous effect in this country on the mentality of the more or less educated public, especially in the case of architecture, much of which is still seeking to produce the " irregularity and variety " sought after by its originators. Mr. Hussey has a profound knowledge of his subject, and deals with many lesser known personalities in this, to us at the present moment, very amusing " movement," as well as with such well-known exponents as " Capability " Brown, the Rev. William Gilpin and Thomson (of " The Seasons "), and also others who derived from it, including Gainsborough and Constable. The book is excellently and charmingly illustrated. A. D.

Guide archéologique aux Temples d'Angkor. By HENRI MARCHAL. 217 pp. + 16 pl. and 2 maps. Paris (Van Oest). 30 frs.

Among the hundred or so of great monuments left to us from the Khmer civilization in Cambodia, the largest and most famous are those composing what is now called the "Angkor Group," of which the author of this book has charge. Up to about fifteen years ago, travellers who wished to visit Angkor were compelled to make use of bullock-carts, or to ride on horseback, from Phnom Penh, the capital of the province; and the journey was by no means easy. But nowadays the excursion is made in comparative comfort by car, along roads satisfactory according to Oriental standards. There is the *Grand Circuit* and the *Petit Circuit*. M. Marchal's guide is intended primarily for the motorist, but, though he gives most careful directions as to routes and distances—even reckoning up the number of yards to be covered on foot from the road to each monument—his monograph has an additional value to the arm-chair student because it includes the latest fruits of archæological research in a disputed and difficult field of art history. He asserts confidently that the dates of the various temples are established beyond doubt, and he is equally certain that the now degenerate Cambodian race is directly descended from the Khmer people which produced the masterpieces at Angkor. His description of the various monuments, which takes the form of an itinerary, is prefaced by an excellent general sketch of the Khmer civilization and its architecture. He considers that Khmer buildings are more noteworthy for originality than for any influence emanating from India, China, and Sumatra—the three sources of external inspiration. The kings of Cambodia established their capital at Angkor early in the ninth century, and favoured the religions of both Buddha and Civa impartially. To this period belongs the town of Angkor. Thom with its walls and its five great gates, also the large temple of Bayon. From the ninth century to the thirteenth there is a constant succession of monuments. Angkor Vat, the greatest of all, was built by Suryavarman II (1112-1152). It has often been described by recent travellers, and even has a place in the well-known series *Villes d'art célèbres*, but M. Marchal's book is exhaustive and up to date, describing discoveries made since systematic clearing and repair of the buildings began in 1908, when the first Conservator of the Angkor Group was appointed. The book is illustrated and contains a good bibliography. M. S. B.

Les Richesses d'Art de La France, La Bourgogne La Sculpture. By M. AUBERT. xvi+21 pp.+48 pls. (Vanoest.)

The firm of Vanoest have undertaken an ambitious project in publishing a series of portfolios of plates, with short accompanying letterpress, illustrating the principal works of art—architecture, sculpture and paintings—in France. A certain number of parts dealing with one province are promised for each year and Burgundy has been chosen to commence the series. Thirty to thirty-five parts, each containing twelve plates, are to be devoted to its monuments; of these, those concerning architecture have already been reviewed in THE BURLINGTON. The section dealing with sculpture is to comprise about twenty parts and of these four appear in the portfolio now under review. The introduction, by M. Hautecoeur, gives a general geographical and historical survey of the province —one of the richest in Romanesque work in France. The sculpture of the abbey of Cluny and the cathedral of Autun has already been sumptuously published by M. Terret, but neither Vézélay nor Sens, to which places the plates of this portfolio are devoted, have been adequately illustrated. At a

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later period, at the end of the fourteenth and the beginning of the fifteenth century, the court of the Duke of Burgundy was a great centre of artistic activity, but the finest work of this period, such as the churches of Dijon and Brou, is reserved for another portfolio. The admirable descriptions of the plates, presumably by M. Aubert and M. Boinet are supplemented by bibliographies which will be of great service to students. The heliogravure plates are well chosen and excellently reproduced and are sufficiently large to show details with clearness and enough are given of each monument to give a thorough representation for purposes of comparison. M. H. L.

La Gravure en France au xvi siècle. La Gravure dans le Livre et l'Ornement. Par J. Lieure. 63 pp. + 72 pl. Paris et Bruxelles (G. Vanoest). 250 frs.

M. Lieure makes no claim to a learned presentation of his subject (p. 28, " cet ouvrage ne vise point à l'èrudition"), so that he would probably agree with our estimate that its chief value is as a picture-book, with explanatory text. It is not even comprehensive in its survey of French engraving in the sixteenth century, being limited to book illustration and ornament prints, or prints in which the decorative elements form an important feature. It does not touch, for example, the most interesting French engraver of the century, i.e., Jean Duvet. In spite of the author's disclaimer, the bibliography ought not to have omitted the most authoritative works on the books of the period, i.e., A. Claudin and Paul Lacombe, " Histoire de l'Imprimerie en France au xv et au xvi siècle (Paris, 1900-1914), and Paul Lacombe, " Livres d'Heures inprimées au xv et au xvi siècle dans les Bibliothèques Publiques de Paris " (Paris, 1907); and two books on Vérard (J. Renouvier, Paris, 1859, and J. Macfarlane, Bibliographical Society, London, 1900), are also serious omissions. The very fact that M. Lieure's text refers to few works beyond those illustrated in his plates, renders such supplementary reference the more advisable.

In regard to the biographical notices, Aubin Olivier and Bernard Salomon, should have been cited under *Olivier* and *Salomon,* and not under Aubin and Bernard.

The text rightly emphasizes the transformation of sixteenth-century French illustration from the Gothic tradition of the early printed *Horæ,* to that most refined exponent of Renaissance design, Geoffroy Tory. It is remarkable, however, that the vital influence of Holbein the younger on the woodcut of the middle and latter part of the sixteenth century, on the work of Bernard Salomon in particular, is not even mentioned. A. M. H.

The Iron Age in Italy. By David Randall-MacIver. xiv. + 243 pp. with 90 ill. + 47 pl. Oxford. (Clarendon Press). £4 4s.

In his previous book the author has already dealt with the Villanovan and Early Etruscan civilizations, and this volume, covering the remaining parts of Italy's early iron civilization, completes an extremely interesting and valuable study of this subject. Mr. Randall-MacIver divides this period into two main groups according to the burial rites of the peoples concerned, namely, one group which buried its dead and the other which cremated them. This second group influenced by the tribes invading Italy from the North and North-west occupied the territories of Northern Italy, practically all round the Italian coast, and running in almost a straight line from Rome, the upper reaches of the Savio river and Rimini.

The subject matter is divided into three parts, viz., the North Villanovans, who probably occupied the territory between the Arno and Adige, the Colaseceans and Comacines who inhabited Lombardy, and a third party dealing with Southern Italy.

The first group seem to be of paramount importance, especially so at Este (Venetia) which was at one time a centre of civilization, as can be seen by Tomb No. 1. Tomb No. 2, because of the abundance and importance of finds it contains bearing on this civilization, occupies a great part of the work, and is worked out in a scholarly manner, through all four of its stages. Istria is also treated as belonging to this community. The material for the second part is chiefly from the Ancona museum, and the third part gives us an account of finds in Sicily, Camponia, Calabria and Apula.

The book gives us as complete an idea of the early Italian iron civilization as it is humanly possible to get at present. The carefully presented and classified illustrations in themselves form an excellent account of the period. On the whole this is one of the most useful and valuable contributions yet published to both general and artistic history. S. P.

Johann Heinrich Füssli. By Dr. Arnold Federmann. 180 pp. (14 ill. in text) + 72 pl. Zürich (Orell Füssli Verlag). 22 frs.

John Henry Fuseli is one of those numerous mortals whose struggles for immortality have failed. Beyond the record that he exhibited at the Royal Academy, made illustrations for " Paradise Lost " (1802 edition) and has six engravings in the Tate Gallery, if they have survived the recent flood, Fuseli as a painter has not done anything sufficiently important to write his name in the history of art in this country, whose hospitality he enjoyed for a considerable time. Fuseli, as a poet, achieved even less than in painting. That his name still survives in England is due exclusively to the great interest taken in Blake, with whom at one time Fuseli was on very friendly terms. Fuseli, a man of romantic and somewhat wandering disposition, came very quickly under Blake's influence. Possessing neither Blake's peculiarity of intellect nor his impetuosity and profoundness of inspiration, Fuseli, although technically better equipped, is a complete failure in practically all the works inspired by Blake. Blake's drawings, because they are a logical product of his personality and tinged with the same mystic hue as his poetry, appear to us to possess basic elements of his conception of life as a whole. In fact his drawings are convenient symbols to express his poetic and mystic ideas in another medium than poetry, and in spite of the fact that for this reason one cannot treat Blake seriously as a great painter his drawings command our admiration. We do not look at them as pictures but as flaming passion which underlies our lives. Fuseli's drawings when he attempts to be " mystic " are merely efforts to captivate a fleeting brooding mood or to portray a

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pathological subject. Thus when we come across a " mystic " product of Fuseli's we are confronted with a mixture of misunderstood Blake (*he cannot be understood pictorially*), typical Teutonic " monumentality " as expressed recently in the works by Hodler and some modern poster-designers, and finally of two kinds of peculiarly German sentimentality, i.e., that of a brooding school-girl (best reflected in the famous *Island of Death,* by Bœcklin) and a sensuous brutality as portrayed in the works of Franz von Stuck (*War, Sin, etc.*). Of course, the importance of Fuseli may lie in this very fact that he is a predecessor of German contemporary art.

Fuseli, when left to himself, appears to have been a very skilful artist, but without any particular claim to fame, unless it is based on the fact that there were before and after him worse artists, who had a better place in the artistic hierarchy.

All this makes us wonder what it is that causes Dr. Arnold Federmann's unqualified admiration for Fuseli as painter? And certainly we disagree with the publisher's note accompanying the book that ". . . this book means a real discovery for the amateur as well as for the art historian." What is the use of this kind of accompanying letter either to an editor, who trusts his reviewer will read the book, or to a reviewer, who instinctively distrusts any hints of the publishers as to what he should say?

S. P.

English Delft Pottery. By Major R. G. Mundy. 124 pp. + 48 pl. (Herbert Jenkins.) 25s.

The illustrations of this book are enough to prove that the efforts of the English delft potters, particularly those of Bristol, modest and unpretentious as they were, often resulted in genuine artistic achievement. It is to be regretted, therefore, that the chances of a worthy monograph on the subject being written should be lessened by the publication of this expensive but incompetent book, the defects of which are patent even to those quite unfamiliar with the history or technique of pottery. It is only necessary to mention that Plate VIII is twice referred to in the text as Plate " A," that an inscription clearly legible in another illustration is misquoted, and that at least seven mistakes occur in citations of the titles of other books and their authors. The errors as to matters of technique and history with which the book abounds are even more serious. It is, perhaps, well to take this opportunity of stating that no sound evidence whatever has yet been produced for the existence of a delft factory on the East Coast. The plates commonly seen bearing the names of East Anglians can all satisfactorily be assigned either to Holland or to Bristol.

N. K.

Manuel d'Art Musulman. Arts Plastiques et Industriels. By Gaston Migeon. Tome II. Second Edition. 460 pp., with 462 ill. Paris (Picard).

The first volume of the new edition of this valuable handbook to the study of the arts of the Muslim world has already been noticed; the second deals with gold and silver work and jewellery,—inlaid copper—rock crystals and glass—pottery—textiles and carpets—and ends with an interesting chapter on the influence of Muhammadan art on the West. The wealth of new material collected by the indefatigable zeal of the learned author may be judged by the fact that the 275 pages of the first edition, devoted to the objects coming under the above-mentioned classes, have had to be increased to 410. Praise for a work of such outstanding merit—the best of its kind in existence—is superfluous. Mention should be made of the excellent Index by M. Delauney, which adds much to the value of the work as a book of reference.

T. W. A.

Charles Nicolas Cochin. By S. Rocheblave. 111 pp. + 72 pl. Paris (Vanoest). 180 frs.

Charles Nicolas Cochin, born in Paris in 1715 and deceased there in 1790, is the best-known member of a notable family of engravers. Some of his early plates are reminiscent of Hogarth, but signs of his later elegant style are already present in his series of various subjects from every-day Paris life. Some of his original prints of street-criers, lace-knitters, etc., with their witty captions are coveted possessions of collectors of eighteenth century engravings. The volume does full justice to Cochin as engraver and also as man, poet and art-critic. In fact the book is of unusual interest to all those interested in eighteenth century art.

Les Laques d'Extrême-Orient. By Mlle. M.-J. Ballot. 39 pp. + 32 pl. Paris and Brussels (G. Vanoest).

Lacquer is one of the minor arts of the Far East which have as yet been little explored. The author of this small book does not claim to make any fresh contribution to a neglected subject, but to give in popular outline what has been published by Western writers. As in all works of this kind, Bushell is the main source of information concerning Chinese products. The bibliography might have been made more comprehensive. For instance, the important contributions of Professor Paul Pelliot are omitted. Owing to the perishableness of lacquered objects, opportunities are likely to be scanty of learning, from excavated finds, the progress of the craft during more than two thousand years. We must depend mainly on written evidence, such as that cited by Professor Pelliot.

A strange error is repeated several times, and can hardly be explained as a misprint. The reign of the late Ch'ing dynasty is stated to have ended in 1909; whereas, in fact, the Manchus abdicated in February, 1912.

W. P. Y.

History of Art. By Joseph Pijoan. Vol. III. 612 pp. with 770 ills. + 54 pl. in col. and monotone. Barcelona (Salvat Editores.)

With this volume Professor Pijoan's comprehensive history of Art is brought to a conclusion. It carries the story down to the present day, and in the final chapter we are introduced to skyscrapers in New York and the Ben Hur chariot races as well as the paintings and sculptures of Post Impressionists of different schools.

The abstract, as far as I have been able to test it, is on the whole well balanced and correct. The volume is illustrated by nearly 800 reproductions, which are well made and well selected.

As in former volumes, the arts of Spain are treated with perhaps more thorough knowledge than those of other countries, and the chapter dealing with the Spanish Renaissance is particularly interesting. I cannot profess to have read the volume through, but I have sampled it on many

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points, and I am satisfied that it will form a valuable handbook for students of the general history of Art. The translation is well done and reads easily.

M. C.

Oberitalienische Landschaftsbild des Settecento. By Irene Haumann. 114 pp. + 72 pl. Strassburg (T. H. Ed. Heitz).

Die Galerie der Neuzeit in Museum Wallraf-Richartz. By Hans F. Secker. 167 pp. (142 ill. in text) + 100 pl. Leipzig (Klinkhard und Biermann).

Settecento landscapes from Upper Italy long ago found their way into English private and public collections and such masters as Magnasco, Marco Ricci, Zuccarelli, Guardi and Canale—to mention only a few—are familiar names to English amateurs. Frau Haumann is giving us a comprehensive and admirably done review of this period, interesting in the history of landscape and particularly so in history of Italian painting. Precision of judgment, reliability of facts and discretion in the choice of reproductions, all help to make this volume an indispensable reference book to the student of art history and especially so to the student of landscape painting.

Herr Secker is responsible for the elaborate catalogue and guide of the collection of modern paintings in the Wallraf-Richartz's Museum. This book in itself is an admirable piece of work, which is very much more than we can say for most of the paintings in this collection.

Les Antiquités Bouddhiques de Bamiyan. By A. Godard, Y. Godard and J. Hackin. Additional notes by Paul Pelliot. 104 pp. + 48 pl. Paris (G. Van Oest). 250 fr.

This is one of the volumes in the series of *Memoirs de la délégation archeologique française en Afghanistan.* After the King of the Afghans had granted to France a concession for 30 years for archæological excavations, Mr. and Mrs. Godard and J. Hackin started the work near Cabul in 1923. The chief object of this enterprise was the valley of Bamiyan. Situated on a great commercial route and continuously frequented by Chinese pilgrims the valley of Bamiyan naturally became a place of worship of some importance, and consequently it is of considerable interest to students of Buddhist art. This interest is increased by the fact that the valley is a meeting-point of Buddhism. Mazdaism and Manicheism. The art-treasure consists of statuary, paintings in niches and decorations of grottos. Among the statuary the most striking examples are the two colossal Buddhas, one measuring 53 and the other 35 metres. Although well constructed and executed in the usual broad conventional manner their size is more striking than their intrinsic artistic value. The frescoes, the coloured ones here reproduced, being from copies by Captain Maitland, are of a character more akin to Chinese than to Indian painting. They seem to be treated in a very free and simplified manner, and this simplicity, combined with delicate colouring imbues them, at times, wih an extraordinary quality of pleasantness.

As is usually the case with Van Oest's publications, this volume is beautifully produced.

Chinese Art. Third of Les Publications de la Société des Amis de l'Art Asiatique. 23 pp. + 24 pl. The Hague (M. Nijhoff). £2 10s.

This portfolio contains a selection from the sixty-six admirable plates published in 1926 to commemorate the Exhibition of Chinese Art held at Amsterdam the previous year, under the auspices of the Dutch Society of Friends of Asiatic Art. The review of the earlier portfolio in The Burlington Magazine of June, 1927 (p. 340), alluded to its huge size, necessitated by the presence of certain large paintings reproduced in facsimile. The portfolio under review is of more manageable dimensions, and doubtless the twenty-four plates here republished have been chosen partly because of their smaller size. At the same time they represent some of the more important objects exhibited, notably three landscape fans attributed to Sung artists. Whoever the actual painters were, these pictures are accomplished examples of the type which appeals to us most powerfully in the whole range of Chinese art.

The first two plates give excellent views of the noble four-handled bronze vessel in the Eumorfopoulos Collection. Technically it is probably the finest example to be found in European collections of Chinese bronzes, and it bears sixty-six or sixty-seven inscribed characters of extraordinary interest to students of archaic script. The decipherment and translation are difficult problems. Perhaps the inscription is of historic importance.

The descriptive text of the earlier catalogue, by Mr. H. F. E. Visser, is here revised and extended; but the opportunity has not been taken to change the transliteration of Chinese names and words from that of the method used in the Wells Williams Dictionary of 1874. Readers of The Burlington Magazine will recall that the vexed question of transliteration was the subject of a Shorter Notice in the issue of July, 1927 (pp. 44-5). Arguments were there advanced in favour of using the Wade method, chiefly because it is the one most generally accepted.

W. P. Y.

English Church Woodwork. By F. E. Howard and F. H. Crossley. Second Edition. 370 pp. with 480 ills. (Batsford.) 35s.

It is ten years since the first edition of this book was published, but a second impression has appeared in the meantime. For an architectural work that may be reckoned a success, to be attributed not only to the high standard of reproduction of the numerous illustrations, but also to a far more unusual feature in the sound quality of the text, too often the weak part of books of this nature. It appears that the volume had its origin in Mr. Crossley's sketching tours, when for twenty successive summers he devoted six weeks to the study and recording of old English woodwork, at first relying on his pencil, but later, more and more, on his camera. From the huge collection so formed, augmented by photographs from other sources, he made a selection; and next obtained the help of Mr. Howard, who provided a fine series of measured details as well as the text of the book. It is seldom that one encounters so happy an example of collaboration, for evidently both partners have shared in the writing as well as in the illustrating. The letterpress is unaltered in the new edition. It contains much useful technical and historical information about the subject, never losing sight of the social conditions and the religious practices prevailing when the various woodwork

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details of medieval churches were evolved and made. There are occasional bits of advice to modern architects and parsons, such as the need for distinguishing between the regional characteristics of woodwork in different districts, the care to be taken in avoiding the damage usually caused by harvest festivals and Christmas " decorations," and the necessity for rescuing from careless restorers every remaining scrap of the colour that formerly covered so many ancient screens and roofs. In the choice of subjects to be illustrated, the authors have been very catholic, and every part of England and Wales receives fair treatment, though naturally East Anglia and Wessex are most prominent. Unlike some other books of the kind, this one illustrates hardly any " museum-pieces," so that those who possess the admirable new catalogues of the South Kensington collections will find that the latter supplement rather than duplicate the examples given here. Nor do the authors confine themselves to the ornamental wood furniture of the church: the excellent chapter on " Roofs " contains over ninety clear diagrams to scale as well as nearly fifty fine photographs. In the new edition the reproduction of the plates is better throughout than in the first edition, sixteen new collotypes have been added, and a number of smaller photographs have been inserted in the blank spaces at the end of various chapters; otherwise there are few alterations in the plates. The volume forms a worthy record of one of the most important and interesting branches of English medieval craftsmanship. M. S. B.

ART IN FRANCE : KHMER AND INDIAN ART IN THE MUSÉE GUIMET

The Minister of Public Instruction and of Fine Arts has opened the Salle Louis Delaporte at the Musée Guimet. This gallery contains the Indian sculptures presented to the museum by MM. Jouveau-Dubreuil and Loo, and the originals from the Musée Indochinois du Trocadéro.

The Musée Indochinois was a department of the Musée du Sculpture Comparée. Lost among all the casts, the masterpieces of Khmer art which it possessed passed unnoticed. An arrangement made between the two museums allows the important pieces, comprising heads, statues and bas-reliefs, to be grouped together at the Guimet.

The gallery devoted to them bears the name of Louis Delaporte, the explorer and archæologist, who devoted his life to the study of Khmer art and founded the Musée des Arts de l'Indochine.

The Musée Guimet now presents a collection of Khmer art, arranged by M. Hackin, which permits us to study its history and distinguish the various styles. Among the finest specimens of Khmer art should be noted first two statues belonging to the pre-Angkorean style (sixth to ninth century). These statues moulded in the draperies which show light incisions, are " hanchées." Not a straight line, not an angle, breaks the continuity of their spherical and cylindrical forms which run into each other like musical phrases, superior to anything of a later epoch. The organic relation of the volumes is realized with a science, a freedom and a care to subordinate details to the whole, which has no equal in any other Oriental art.

The most typical statues of the series have been given to the Trocadéro Museum by MM. Leclère and Aymonnier. Another group of statues is the Harihara (Vishnu and Siva together), generally supported by stone framework.

M. Philippe Stern divides Angkorean art into three successive periods. The examples of the first style in the Guimet come for the most part from the Musée des Arts de l'Indochine (Trocadèro). They are characterized by a graphic modelling of the heads with slightly stylised features. The horizontal waves of the arch of the eyelids, the eyes and the mouth are, so to speak, reduced to the level of ornaments. Among this group of statues should be noted a *Divinity* with one knee on the ground and of a *Dancer,* having a suppleness and richness of volumes which bears witness to the maturity which Khmer art had reached.

The heads with the famous " Khmer smile," which expresses the essence of Buddhist beatitude, belong to the second Angkorean period. The Guimet possesses some very fine examples of these.

The third style, which closes the evolution of Khmer art and constitutes an odd alliance of archaism with flamboyant tendencies, is represented at the Musée Guimet by a typical statue. The Guimet also possesses a number of Khmer statues of a distinct character, for example the *Buddha in Meditation,* protected by the naga (divine serpent).

The Jouveau-Dubreuil and Loo gift includes, besides, two marble reliefs of the school of Amarâvati. Amarâvati, capital of the kingdom of the Andhra (second century, B.C—second century, A.D.) was a specifically Indian centre of artistic production, which escaped Greek influence and preserved its national character intact. The first of these reliefs represents the *Assault of Mâra.* The Buddha is not shown but evoked by certain symbols (the Bodhi tree, the seat and the imprint of the feet). It is conceived in a vigorous style, sharp, realistic and synthetic. It belongs to the Gothic family in the sense that it is based on violent contrasts of heights and depths, a free style and a treatment of the heads in planes with sharp ridges. Strzygowski saw in this relief the confirmation of his famous theories on the pre-eminence of Eastern influence in the art of the middle ages.

MM. Jouveau-Dubreuil and Loo have given the museum a *Siva,* patron of science and art. Among the other gifts, let us note a group of Greco-Buddhist sculptures in blue limestone from Gandhara, given by M. Clémenceau, three fragments of Indian sculpture given by M. Charles Vignier, a *Guardian's Head,* from North China, given by M. Wannieck, and a Sung Chinese sculpture given by M. Osvald Sirén.

Let us add that the expenses of the new gallery are defrayed by M. Loo. This gallery has been arranged with the perfect taste which characterizes all the enterprises of M. Hackin, to whose activity the Musée Guimet owes its extension and its prosperity. WALDEMAR GEORGE

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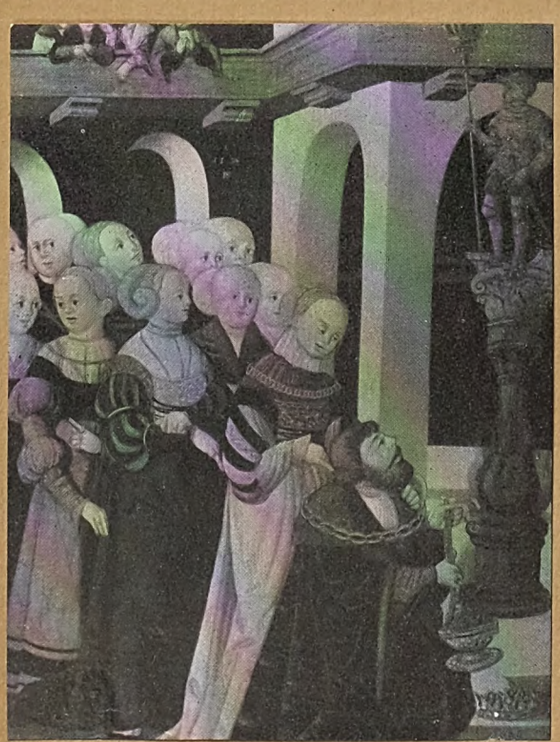

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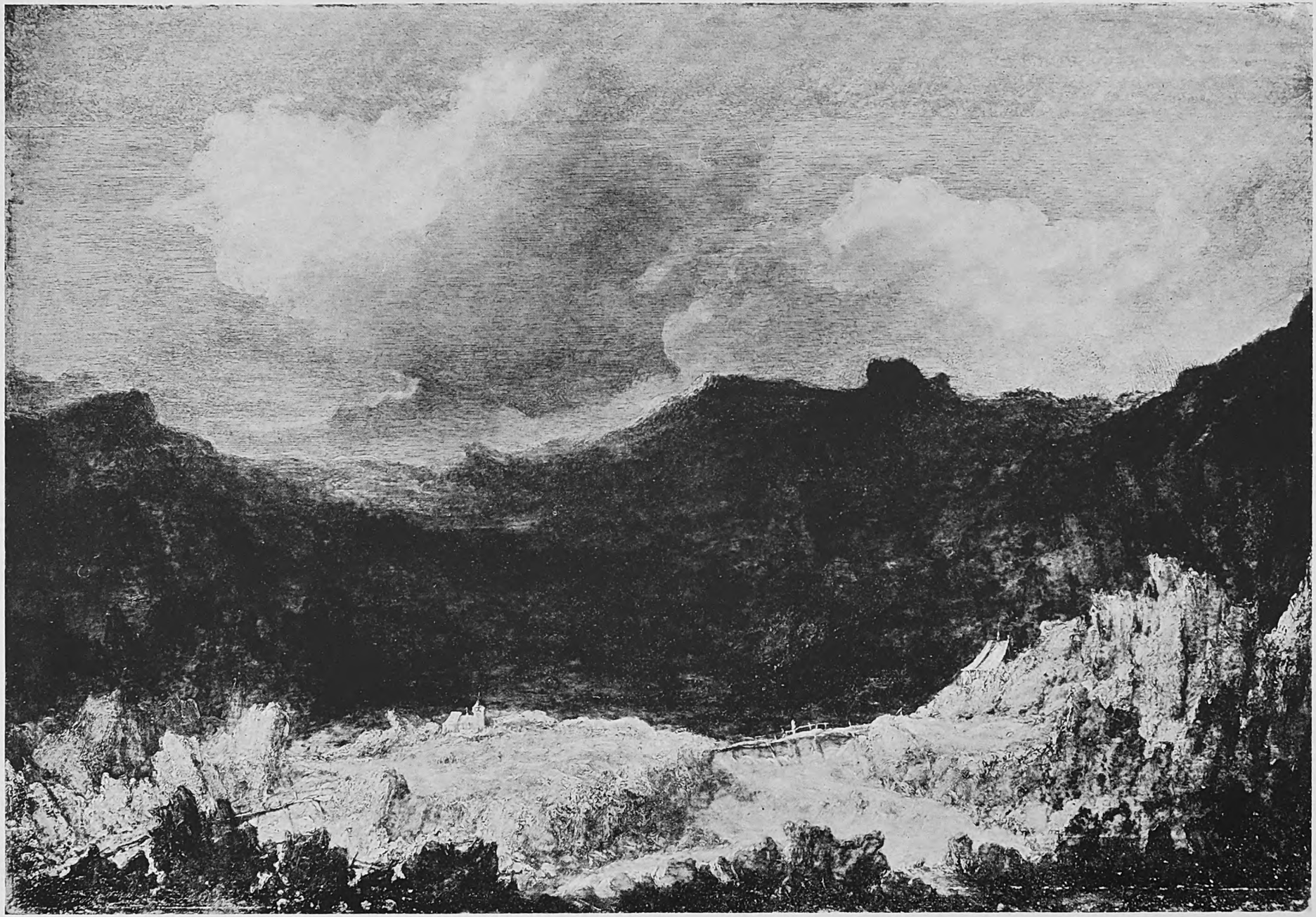

Landscape, by Hercules Seghers. Panel, 58 by 82 cm. (Acquired by the National Gallery)

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EDITORIAL : "Exp[illegible]"—an Am[illegible] P[illegible]

DR. MAX FRIE[illegible] has performed a [illegible] in allowing "The Art News," published in New York, to print a translation of an article by [illegible] art experts, which appeared in the [illegible] "Kunst und Künstler." In America the article has given rise to a lively and enlightening discussion, which still continues [illegible] in the columns of the American journal. Dr. Friedländer attacks the system of what in America are abominably called "expertises." It consists of buying artists' names instead of pictures, and of paying substantial [illegible] certificates of authenticity. Dr. Friedländer's main objection is based on the fact [illegible] that the practice debauches the mind and taste at once of the expert, the dealer and the collector.

That Dr. Friedländer's diagnosis is correct there can be no doubt. When, however, he comes to prescribe a suitable treatment for the disease he obviously finds himself at a loss. He makes two suggestions, the first, in spite of his being a German, with a good deal of hesitation. They are, that [illegible] direct its officials to appoint experts [illegible] the modern collector should voluntarily [illegible] certificates of authenticity and get into [illegible] for art's sake habit. The former suggestion is a counsel of despair, the latter a counsel of perfection. It is impossible to believe that the American Government will pronounce upon the authenticity of works of art on the market (God forbid!), and it is almost as nearly incredible that American business men will see any reason why they should attempt to realize that a rose by any other name will smell as sweet, or, in other words, to be [illegible] or, if they did, that they would be likely to [illegible].

This is not the same thing as to [illegible] Dr. Friedländer and the other contributors [illegible] Art News" are wasting their time [illegible] ink. There has been for long [illegible] in this country especially, that [illegible] collectors are, generally speaking, [illegible] their attitude to art; that in [illegible] immense wealth they will [illegible] acquire really good collections by [illegible] methods. It is indeed safe to [illegible] previous stage in the history [illegible] quality been so little regarded as [illegible] America, and it is well known [illegible] a wrecked condition or gross[illegible] sell in the United States for [illegible]

[illegible] of any sort or kind [illegible] in excellent [illegible] condition, [illegible] And [illegible] the greater the [illegible] [illegible] prohibited [illegible]

The American [illegible] is also [illegible] collector [illegible] English and German [illegible] large number [illegible] German [illegible] [illegible] means of the [illegible] [illegible] written opinion [illegible] serious [illegible] the satisfaction [illegible] in wasting his [illegible] for bad, the only [illegible] he is compelled [illegible] [illegible] the [illegible] [illegible] for Titian [illegible]

One [illegible] expertise [illegible] But we [illegible] to offer our [illegible] American coll[illegible]

Landscape, by Hercules Seghers. Panel, 58 by 82 cm. (Acquired by the National Gallery)

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EDITORIAL: "*Expertises*"—*an American Passion*

DR. MAX FRIEDLÄNDER has performed a notable service in allowing "The Art News," published in New York, to print a translation of an article by him on art experts, which appeared in the February "Kunst und Künstler." In America the article has given rise to a lively and enlightening discussion, which still continues unabated in the columns of the American journal. Dr. Friedländer attacks the system of what in America are abominably called "expertises." It consists of buying artists' names instead of pictures, and of paying substantial sums for certificates of authenticity. Dr. Friedländer's main objection is based on the fact (it *is* a fact) that the practice debauches the mind and taste at once of the expert, the dealer and the collector.

That Dr. Friedländer's diagnosis is correct there can be no doubt. When, however, he comes to prescribe a suitable treatment for the disease he obviously finds himself at a loss. He makes two suggestions, the first, in spite of his being a German, with a good deal of hesitation. They are, that "the State could direct its officials to appoint experts," and that the modern collector should voluntarily discard certificates of authenticity and get into the art for art's sake habit. The former suggestion is a counsel of despair, the latter a counsel of perfection. It is impossible to believe that the American Government will pronounce upon the authenticity of works of art on the market (God forbid!), and it is almost as nearly incredible that American business men will see any reason why they should attempt to realize that a rose by any other name will smell as sweet, or, in other words, to be æsthetic; or if they did, that they would be likely to succeed.

This is not the same thing as to say that Dr. Friedländer and the other contributors to "The Art News" are wasting their time and their ink. There has been for long a strong feeling, in this country especially, that American collectors are, generally speaking, mistaken in their attitude to art; that in spite of their immense wealth they will not and cannot acquire really good collections by their present methods. It is indeed safe to say that at no previous stage in the history of collecting has quality been so little regarded as it is to-day in America, and it is well known that a picture in a wrecked condition or grossly repainted will sell in the United States for a vast figure, provided a definite name of any sort or kind is, justifiably or otherwise, attached to it; whereas an excellent painting in choice condition, but unnamed, goes for an old song. And the poison is cumulative because there are only a certain number of known names of old painters, and the heavier the demand for them the greater the temptation towards loose attributions and prohibitive prices.

The American business man who is also a collector may suppose that the anxiety of the English and Germans to lead him away from named pictures is dictated by selfish motives, but if so he will be entirely mistaken. A very large number of scholars both English and German are genuinely desirous that the collections, public and private, of the United States should be of the best. We by no means always think nationally where art is concerned. Indeed, so far as many of us are concerned we have a confirmed habit of regarding the old masters as the heritage of Everyman. This being so, we view with sorrow the acquisition by those with the means at their disposal, be they American or other, of overpriced rubbish. And that view is often shared by dealers also, among whom the bandying about of a certain class of "certificate" is anything but popular.

In the end, however, we are driven to this—that there are certificates and certificates. It is going too far to say that no written opinions should ever be issued or demanded. A collector may very well like a picture for its own sake, but be asked to pay a figure that, reasonable as it is, things being what they are, yet means a serious sacrifice, and it is in these circumstances natural and prudent of him to see that the satisfaction of a whim does not involve him in wasting his money. And as, for good or for bad, the sole criterion of value is the name, he is compelled to take what steps he can to ascertain that name, without which he does not know the proper current market value. The damage is done not by those who, having selected a work of art for its own sake, take the precaution of ascertaining the author's name, but by the far more numerous class of collectors who go about searching for Titians, Rembrandts or what not.

One fears that for the moment the kill-joy expertise-system will continue in America. But we have thought it best and most friendly to offer our comment freely for what the American collector may think it is worth.

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THE LANDSCAPE WORK OF HERCULES SEGHERS

BY SIR CHARLES HOLMES

AMONG the earlier landscape painters of the Dutch School a special place has always to be reserved for Hercules Seghers. Not only do the works that can with any certainty be attributed to him attract us by their rarity and diversity: not only does his irregular genius break away from the sober ambitions of his fellow-countrymen and aim at transporting us into regions which, perhaps even now, we have not quite fully explored; but he is one of the few who exerted a profound influence upon the greatest of all Dutchmen, and so has a permanent place in art history.

Rembrandt's development is more or less definitely mapped out by a sequence of dated pictures and etchings. The growth of the art of Seghers, in spite of all that Dr. von Bode and others in Germany and Holland have done to sort out and arrange the existing material, is still but imperfectly charted. Each new addition, or possible addition, to the extant total of his works, is thus a thing of some historical interest, quite apart from any intrinsic merit it may possess. The recent acquisition by the Trustees of the National Gallery of a relatively important painting of this kind [FRONTISPIECE] compels me to attempt to place it in its appropriate sequence, and incidentally to survey the Seghers problem as the researches of our great modern scholars present it.

His landscapes divide naturally into two groups. The first of these consists of etchings which exhibit a very wide diversity of subject matter and of technical skill. The second group consists of landscape paintings. These may be subdivided into prospects over the plains of Holland and views of mountain scenery. For the purpose of our study the etchings deserve, I think, to be considered first. From the diversity of aim and of accomplishment which they exhibit, we can gather a broad general idea of the artist's development in vision and in skill; from the substantial agreement of criticism as to their authenticity we may be sure that our conclusions are based upon tolerably firm ground.

Now when we look over any collection of an artist's work in such a medium as etching, we are usually able to make some rough estimate of the order in which the plates were produced, if we find that their technical quality is very unequal. Plates which combine inexperience of the medium with inexperience in drawing will, almost certainly, be earlier in date than those which are designed with confidence, and carried out with a precise adjustment of the means to the end. So in the case of Seghers, we can safely assign the tentative studies of trees and ruins to the earliest phase of his experiments with etching. The wiry and unsubstantial *Ruin with a Vista* (S. xlvii)[1] will thus be one of the earliest of this little group; the *Archway in a Tower* (S. xlviii), one of the most mature.

The minute rigid precision, like that of an engineer, which characterizes the so-called *River Bank* (S. xxxii) seems to mark the next stage of growth. Further developments of this preference for "bird's-eye" views, accompanied with an increasing freedom of treatment, are seen in the *Little View of Rhenen* (S. xxxiii) and the *River Plain* (S. xxxvi). To the end of this period we may assign the admirable drawing in the University Print Room at Göttingen, a drawing so similar to Rembrandt's well-known plate of *The Gold Weigher's Field* as to indicate that the influence of the older master upon the young one was no less lasting than it was direct. The ideal of vast prospects over the level fields of Holland dominates what we must term the central period of the master's career. Then comes a sudden change. In the foreground of S. xxxvi we notice for the first time the broken stump which makes a frequent appearance in the later work of Seghers, and which is a familiar feature in some of the prints after Pieter Brueghel.

Indeed, it is in the "Alpine Landscapes" of Brueghel, as rendered in the popular prints of Jerome Cock, that we seem to find the chief graphic inspiration of Seghers in his mature phase. In Brueghel's *Magdalena Poenitens*, for example, we recognize in the foreground the lopped fir trees, the stump, and the abrupt rocks of Seghers. In the middle distance is a plain with scattered trees, buildings, and a broad winding river; in the background are craggy hills. The general conception of such landscapes is of course much older, and may be traced back at least to the days of Patinir. But the prints after Brueghel made it part of the common artistic heritage, and it is from them that Seghers derived the general scheme of his own mountain designs. His mossy fir trees indicate that Seghers had also studied Altdorfer and the masters of the Regensburg School; their passion for the solitary and the fantastic was in some ways akin to his own.

But these influences were hardly enough in

[1] The reference numbers are those of Dr. Jaro Springer's catalogue. The plates mentioned are all reproduced in W. Fraenger's handy little book, "Die Radierungen des Hercules Seghers"; Eugen Rentsch, Munich and Leipzig, 1922.

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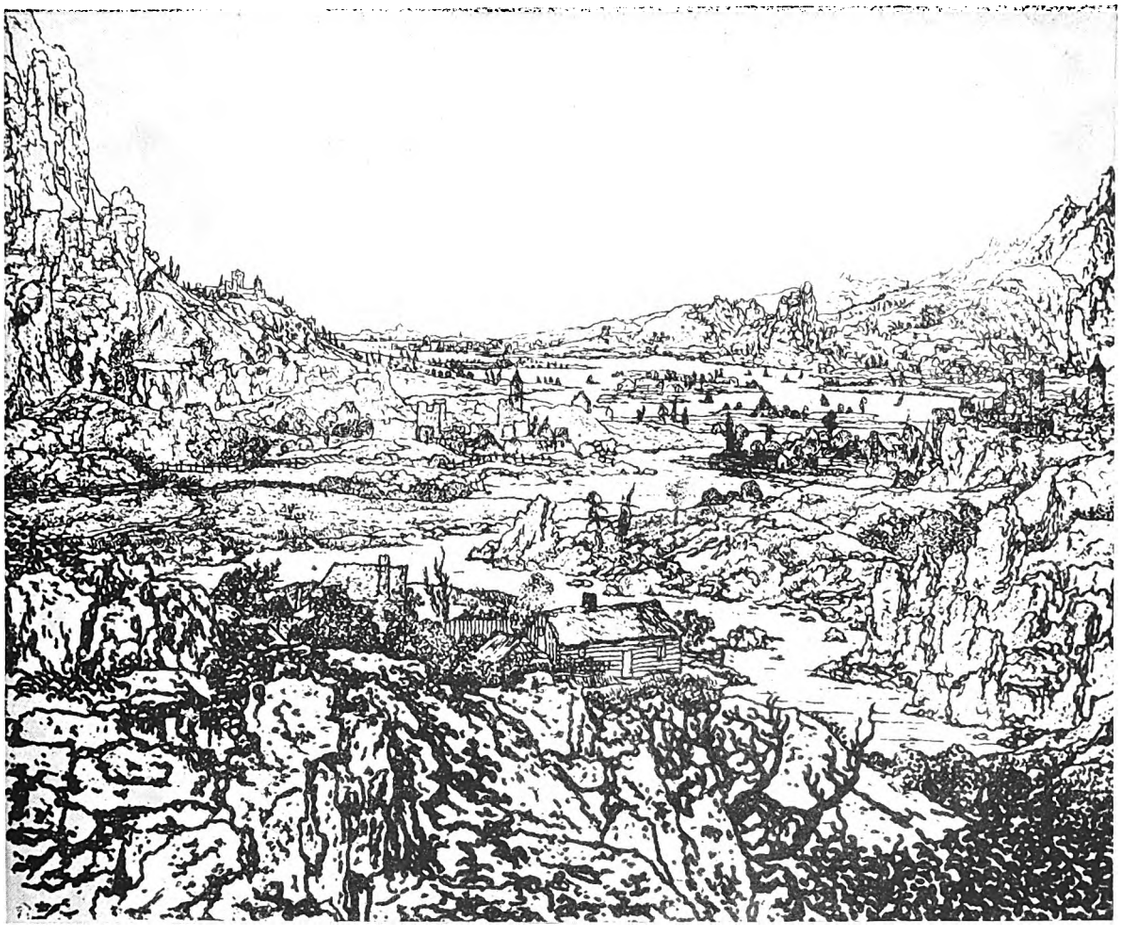
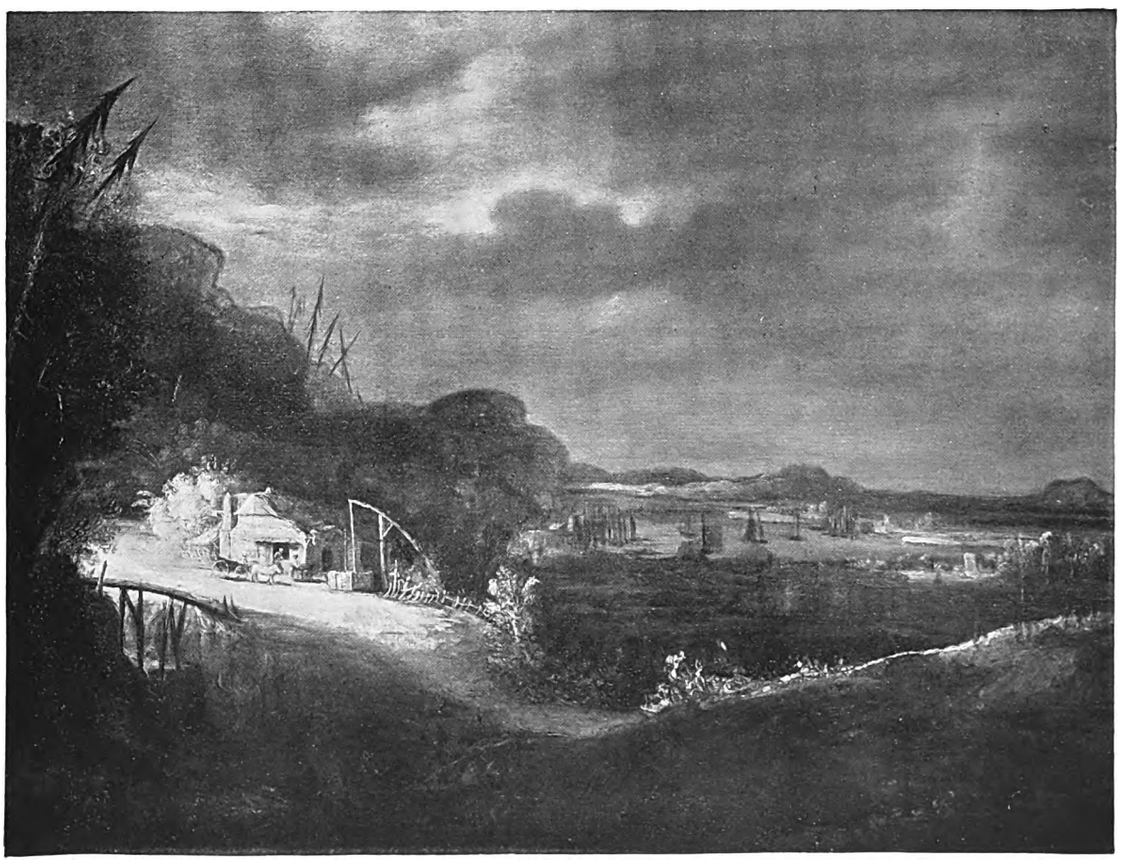


A—Rocky River Landscape. Etching by Hercules Seghers. (S. xxiv)



B—Mountainous River Valley, by Seghers. (Private Collection, Amsterdam)

Plate II. The Landscape Work of Hercules Seghers

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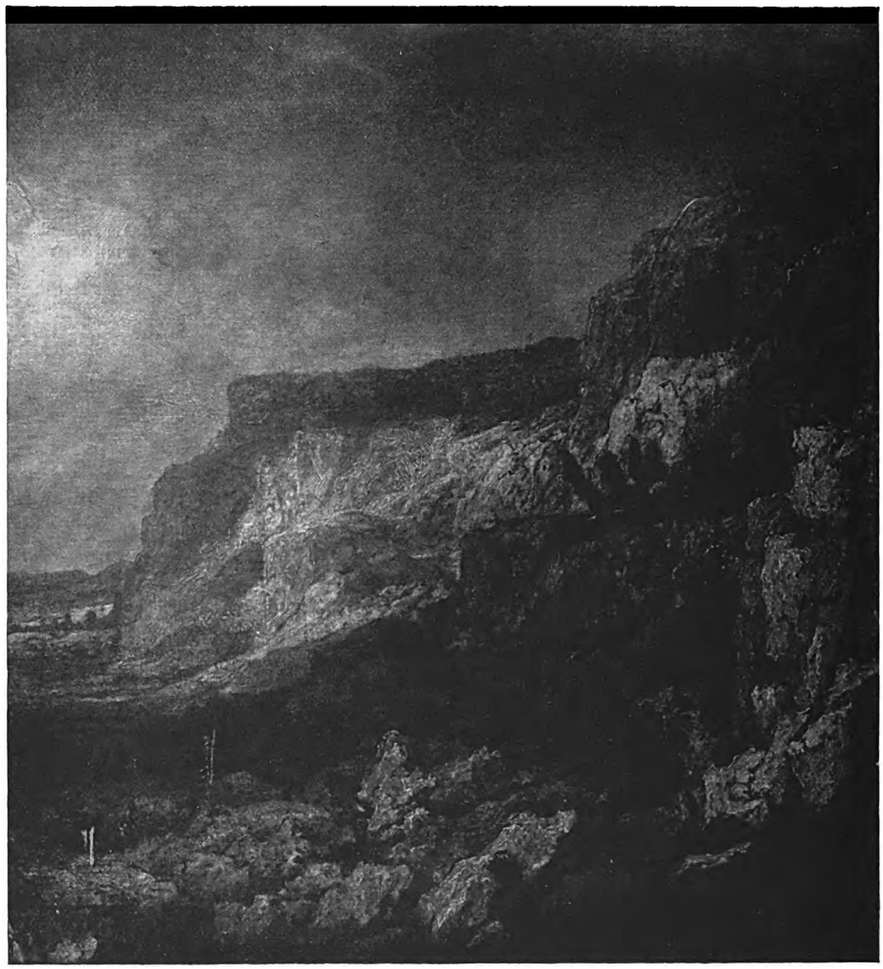
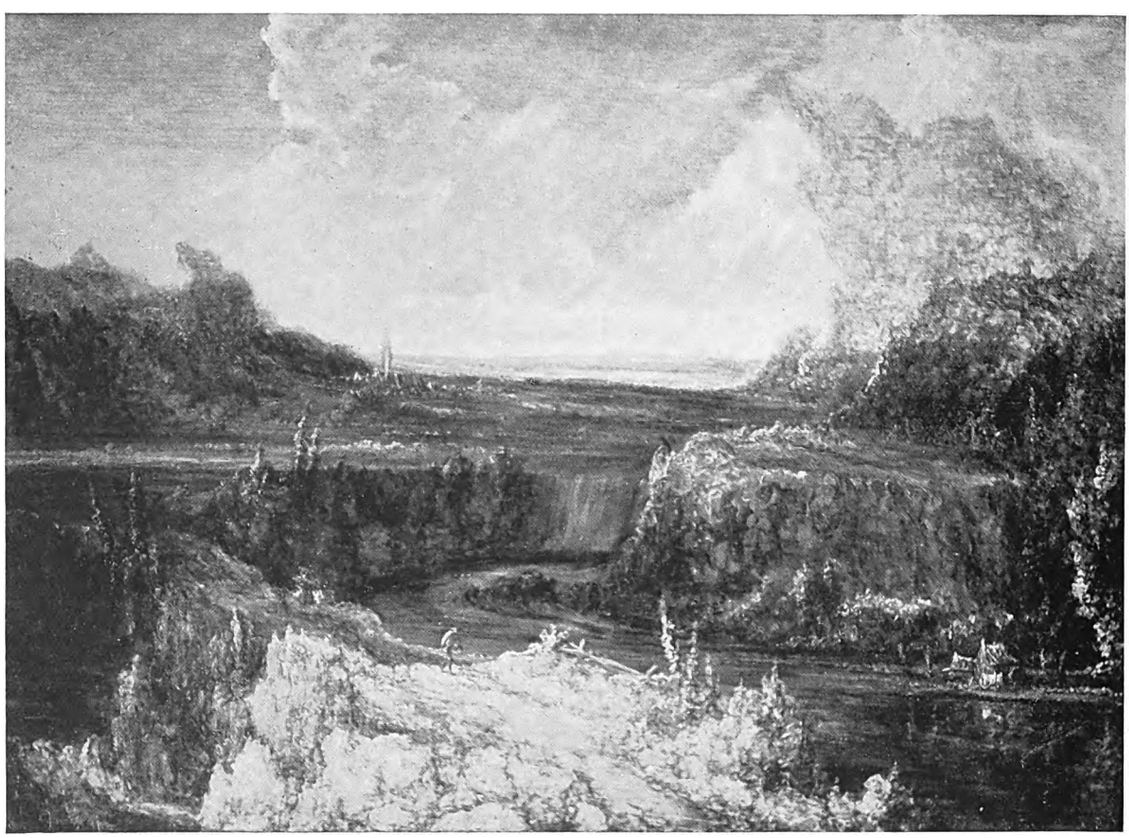


A—Landscape, by Seghers. Right hand portion only. (Uffizi, Florence)



B—Landscape, by Seghers. (Bredius Collection, The Hague)

Plate III. The Landscape Work of Hercules Seghers

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themselves to account for the abrupt change in the master's ideals which now took place. In technical quality the *Rocky River Landscape* (S. xxiv), [PLATE II, A] bears so close a resemblance to the latest of the purely Dutch subjects that they must be nearly contemporary. In both we see the same masterly reliance upon the etched line, the same directness of statement, the same luminous clarity. Yet in the *Rocky River Landscape* we have a composition which has nothing to do with Holland, but which is almost purely Brueghel. Moreover, in the foreground are veritable limestone rocks, pitted and weathered, with stunted thorns growing from their interstices, exactly as if they had been drawn from nature on some Yorkshire fell. Sulber Nick, that barren limestone plateau lying on the south of Ingleborough, might be instanced as an exact parallel to the formations which Seghers imitates. It is impossible that such a foreground could have been drawn out of a man's head, or interpreted from another man's drawing. It must have been seen by the artist himself, and is conclusive evidence, to anyone who knows the characteristic forms of limestone, that Seghers must have paid a visit to some limestone country, probably that bordering the Meuse.

It is not necessary, I think, to assume that he visited the Alps. Only one print, the *Landscape with a Waterfall* (S. xxii), contains any forms that resemble even remotely the appearance of the great central mountains; and the resemblance here is vague, the forms essentially different from those of the genuine splintered snow peaks. Moreover, in every stage of his mountain landscapes, the rocks, both in the shape of their spires, the weathering of their broad expanses broken here and there by some stunted tree, their wrinkled contortions, and their shattered fragments, always suggest the memory of some sort of limestone. Had Seghers travelled to the Alps or beyond them, it is inevitable that the characteristic quality and grandeur of other geological formations would have left some impression upon him. We have therefore quite sound reasons for thinking that he did not travel beyond the Ardennes, the rocky country which is most readily accessible to a Netherlander. The painting of *Brussels* in the Von Kuhlmann collection is perhaps a relic of such a journey.

It must be remembered that mountains, even of quite moderate altitude, produce an overwhelming effect upon a man who is normally one of the dwellers in the plain, and has no vaster elevations in his memory than the slope of a high roof. And their solitude may be no less impressive than their steepness, if the spectator be one who has lived all his life in some crowded centre of population. He has become accustomed to see his fellow men all about him, to count on their assistance in unexpected difficulties, to feel that in the busy hum of the common life there is a certain cheerful support for his own existence. Among the hills he finds himself alone, in a desolate world where he is a mere atom in the presence of nature. As the sunshine and shadow sweep over the great bare masses round him, he may be thrilled by the splendour of all this change and movement; but when the clouds come down and the crags darken overhead, he will be a bold man if he does not feel some sense of awe, and perhaps even of terror, when thus brought face to face with powers and forces which he cannot estimate, in a solitary place where there is none to help. With the man who is born and bred among the hills, familiarity robs this loneliness of much of its power. But to the lowlander it is a very real thing, the underlying motive of some of the most impressive forms of landscape. Seghers was the first artist who received this impression in full force and attempted to give it expression in his work. All his later landscape etchings are variations on the same theme, his fancy becoming more fantastic, and his forms more and more arbitrary, as his memory of the hills grew dim with the passing of the years.

If we keep clearly in mind the successive stages of development which these etchings indicate, the task of allotting their due places to the paintings of Seghers becomes much more simple. Certain rather dull and heavy pictures attributed to him may be early works, like the feebler etchings. Next to them come the series of bird's-eye views over level country, corresponding to the etchings of similar prospects, and like them, presumably, to be dated in accordance with their relative lightness and certainty of touch. For example, of the two well-known *Views of Rhenen* in the Berlin Gallery No. 806A would seem to be earlier in date than No. 806B.

Last come the mountain landscapes, of which we can construct a similar sequence. Reproductions of four of them are to be found in the Witt Library; a fifth, of which I shall speak in due course, has just been acquired by the Trustees of the National Gallery. The earliest of these in date must be the signed *Mountain Valley* in the de Groot collection. From the broken fir stumps in the foreground we may judge it to be nearly contemporary with the *River Plain* etching (S. xxxvi), where a similar feature occurs. But the composition of a level river and valley lying between cliffs and hills

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is of the Brueghel type, so that we may also connect it with the first etching in which that formula is employed, the *Rocky River Landscape* (S. xxiv). In the painting, however, the characteristics of limestone scenery are much less strongly marked than in the print; indeed, for all its hills and crags, the picture is still of a lowland type. The rocks suggest an influence of Jodocus Momper, to whose Alpine landscapes, and to the scenes in the Tyrol painted by Roland F. Savery, we may ascribe the origin of many details in the subsequent work of Seghers.

Next comes the *Mountainous River Valley* [PLATE II, B] in private possession at Amsterdam, which Dr. Von Bode was the first, I think, to notice and to illustrate in his " Jahrbuch " article of 1925, p. 160. Here Seghers displays a minute precision of workmanship, and a dramatic contrasting of light and shadow which he had never exhibited previously, and which can be attributed only to one cause, his acquaintance with Rembrandt. Three early landscapes by Rembrandt—the little panel in the Rijksmuseum from the Lansdowne collection, the landscape at Brunswick, and the tiny panel belonging to Lord Northbrook—all present the closest analogies, technical or compositional, to this work by Seghers, and help us towards giving it the provisional date of 1636-1637. The fir poles, the little timber bridge, the rushing stream below, and the lumpy crags are the only traces of the painter's mountain studies. For the moment Seghers is all but absorbed by the genius of the younger and greater man.

But in the famous painting of the Uffizi he succeeds in reconciling these two enthusiasms, and producing what is likely to remain his masterpiece. For the picture in Florence is indeed a thing worthy of Rembrandt himself. For many years it bore his name, and the landscape by Rembrandt in the Czartoryski Museum at Cracow, which is signed and dated 1638, introduces on the left a line of crags which in their character and contour are almost identical with those to the right of the picture by Seghers. The thunderous sky, with the broad sweeps of light and shadow which sweep over the vast plain and the shattered escarpment of the hills, give us the essence of the brooding spirit of Seghers, and remain perhaps all the more firmly fixed in the memory, the more sombre and impressive, by contrast with the bright, alert Florentine intelligence which lights up the rest of that superb collection. It is, however, to the geology of the piece, rather than to its spirit, that I must draw attention here, and in particular to the tumbled stones in the right foreground [PLATE III, A]. Here the roughness of the scattered blocks, a characteristic upon which in his etchings the painter was so insistent, bursts more than once into a sort of efflorescence, as if the stone were sprouting into coralline or spinous points and edges.

The next stage in this prickly foliation of the rock forms is seen in the *Landscape* [FRONTISPIECE] acquired by the Trustees of the National Gallery from the collection of Mr. C. R. Peers, the well-known Director of the Society of Antiquaries and Inspector of Ancient Monuments. In size it comes midway between the Uffizi landscape and the smaller works by Seghers, since it measures $22\frac{3}{4}$ in. by $32\frac{1}{4}$ in. (.58 by .82). It is executed upon an unprimed panel made up of three strips of oak, and on the back is incised in lettering apparently of the eighteenth century R. v. Rÿn. The influence of Rembrandt is evident everywhere, but the hand and the spirit are those of Seghers.

Again we are in a limestone country, and the great cliff, from the cavernous foot of which the rushing river apparently issues, has its antitype in such places as Malham Cove, and on a smaller scale in many another northern valley. The river and its timber bridges are developed considerably from their modest proportions in the Amsterdam picture, and the odd spires of fir or juniper with which Seghers diversified his mountain scenes are almost absent. Compared with the structural completeness of the Uffizi mountains, the forms are relatively loose and vague: the subtle chiaroscuro of the Uffizi picture is replaced by forced contrasts of bright light and deep shadow. The fringe of dark shrub-like rocks which line the foreground accentuates this artificial quality. Close examination reveals the same tricks of manipulation in the rocks, the same menacing spirit broods over the stony wilderness; but the hand of the painter has lost some of its certainty. Seghers was nearing his end. In one respect we must make a certain allowance for him. The picture, as I have said, is painted on an oak panel. And it is painted so thinly that the reddish colour of the panel now shows much more plainly through the films of grey and brown paint than was the case when the picture was fresh from the easel. The more heavily loaded portions, such as the lights on the clouds and in the foreground, have remained unaltered, so that now they tell with what is perhaps slightly melodramatic force against the darkened half-tones.

What must be the last stage of all, is illustrated by the picture in the Bredius collection at the Hague, which was discovered in London some years ago by

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Mr. Kronig [PLATE III, B]. In this the painter returns to a composition of the Brueghel type. Fantastic hills rise on each side of a broad plain, opening out to a still vaster sunlit distance. A waterfall descends into a gorge in the near foreground. Here substance is fast vanishing. The hills curl inexplicably into the clouds; the rocks have become so foliated that it is hard to distinguish them from spires of leafage. In no other painting does Seghers come so near to the caprice of the later etchings, in none does his hold upon the substantial things of nature appear to be so slight. A similar phenomenon, of course, is presented by the later works of Turner.[2]

In default of exact knowledge, the date of 1640 is generally accepted as that of the painter's death. Now we already have reason for thinking that the Uffizi landscape must date from about 1637-8, so that if we take 1639-40 as a date for the Bredius picture, that in the National Gallery, coming as it does half way between the two, may be ascribed to the years 1638-9. Our picture thus anticipates by some four or five years the new sense of the picturesque aspect of mountain scenery which the Norwegian studies of Allaert van Everdingen introduced to Holland. There we find the rushing torrents and timber bridges again, no longer accompanied by solitary shattered trees, but by whole pine woods, green and fresh, which in their turn are destined to take on a new solemnity when handled by Jacob van Ruisdael. Seghers indeed in the Dutch School has a place like that of Alexander and John Cozens in the British School, men who by their profound and romantic outlook upon nature so influenced the great period of naturalism which came after them that, for a time at least, it was redeemed from becoming prosaic or trivial. That perhaps is the true function of the romantic artist, and one which our modernist logic is apt to underestimate.[3]

[2] The picture is said to bear an inscription of which only the letters . . . uy . . . are visible. On this account, Dr. Bredius tells me, it has been ascribed to Jan de Ruysscher, known through a little Rembrandt-like drawing at Dresden, inscribed 'Jan de Ruysscher alias jonge Hercules.' But neither Dr. Bredius himself, nor Dr. von Bode, nor Dr. Schmidt-Degener (who has examined both the Bredius picture and ours) have any faith in the Ruysscher theory, and since the internal evidence of the painting itself asserts its connexion with the works by Seghers which immediately precede it, we may accept this overwhelming weight of critical opinion with confidence.

[3] It may be noticed that no place in the sequence has been found for the most interesting landscape from the James Simon Collection, which was sold for a very considerable sum by Messrs. Muller of Amsterdam in October, 1927. Neither in its details nor in its general aspect does this admirable and unusual picture seem quite to accord with any of the works to which the name of Seghers can be definitely attached. Many outward resemblances, of course, there are, but close examination of any particular passage reveals radical differences. The rocks, for example, are painted in vertical planes with a touch more smooth, more supple and more precise than that of Seghers at any period. The same dainty precision marks the painting of the buildings in the middle distance, where the edges of the walls and roofs and chimneys are defined with a crispness of edge and a sparkling vivacity of illumination which do not appear elsewhere in Dutch art before the time of Vermeer and De Hooch. The delicate interplay of light and shadow on the foliage, which is treated with a minuteness that recalls Elsheimer, points to the same conclusion. Such freshness, such refinement, such virtuosity, the more summary and experimental painting of Seghers (so far as we at present know it) never attained. Yet if his name should have to be abandoned in connexion with this picture, it must be abandoned in favour of some still more highly gifted craftsman, whom those who have made Dutch landscape their special study will doubtless be able to identify.

THOMAS GIRTIN IN PARIS

BY RANDALL DAVIES

GIRTIN'S reputation as a painter in water-colours rests, firmly enough, upon the views of English scenery and architecture which he produced during the six years preceding his death in May, 1802. It is enhanced by several copies, or rather adaptations, of etchings by Piranesi, and also by his two drawings of the Rue St. Martin and the Porte St. Martin, Paris, the one in the collection of Sir Hickman Bacon, Bart., and the other in the Victoria and Albert Museum.

Apart from the panoramic series of views of the Seine, which he etched from pencil sketches, these two Paris drawings, done within a few months of his death, show that, so far from his suffering from any feebleness, he was doing something more and better than ever before; and although on his return to England he produced a few more excellent paintings from his old English sketches, it seems as though he was widening his outlook, and entering on what might have been a "second period," when he was so unfortunately overtaken by death.

Three water-colour paintings (I think the general term "drawings" is confusing on this occasion) have recently come to light which may be thought to help this suggestion; but even if not, they tell us something more of his activities in Paris during his short stay there in the autumn and winter of 1801-2. They are all dated "Paris, 1801," and as will be seen from the accompanying plates, they are all copies or adaptations of etchings by Hermann Swanvelt.

The first that came under my notice was Mr. Leonard Duke's, the second that in the Victoria and Albert Museum, and the third Mr. F. L. Fison's, when it was at Messrs. Leggatt Bros. in St. James's Street. All three of them gave

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me the impression when I first saw them of being copies of pictures rather than original "Girtin's," but it was not until (with the memory of the last one pretty firmly fixed in my mind) I found the etching in a bundle of old prints, and took it to Messrs. Leggatt, that the impression was established. Nor was I to be convinced even then that it was an etching, and not a picture, that was Girtin's original.

Mr. Martin Hardie, however, very kindly took the question up with M. Paul Jamot at the Louvre, and was assured by him that no painting by Swanvelt of either of the three subjects was ever in the Louvre, but that the Victoria and Albert Girtin was based on another etching by that artist which was in the Bibliothèque Nationale. This etching, as may be seen, has the usual group of a *Repose in Egypt* in the right hand foreground, which Girtin has not included, but put instead, towards the left, a monk kneeling before a rustic cross.

The third etching was found in the British Museum, and even if no other drawings can be similarly identified as Swanvelt subjects, these three give us a certain addition to our scanty knowledge of what Girtin was doing in Paris. It would be more interesting if we could add "what he was after," which we certainly could if it had been pictures that he was working from. But he need not have waited till he went to Paris to work from etchings, and were these paintings not dated they would perhaps have simply taken rank with the Piranesi subjects, and assigned, as I think wrongly, to the influence of Dr. Monro. As it is we must be content to suppose that he came across the etchings (more probably in a shop or in private hands than in the Bibliothèque Nationale) and, possibly in the evenings or on wet days, used them in the same marvellous way as he used his own sketches when at home. Certainly they are up to his best level, especially, as one may say without disparagement to the others, Mr. Fison's. They are, indeed, water-colour paintings, and suggest that he was another step on the way to following out an idea peculiar to himself. Unlike John Cozens, from copying whose drawings from nature in his youth he had laid such a firm foundation for his art; unlike Turner, who studied nature intensely, whether in oil or in water-colour; unlike the rank and file of the topographical school, whose art he had raised to such heights; unlike Varley, who staged nature's effects in his own way; in short alone of all other water-colourists, he could take an etching of an older school and transform it into a "Girtin" water-colour. If he could do this, deliberately and with such success, during the first six years of his career, what might it not have forerun? In such hands, and without parallel, we might have seen a development of the use of water-colour which cannot even be imagined.

Naturally one would guess that in thus using etchings and not paintings of the old masters, what he was "after" was composition; and it may be observed that the selection of two such different masters as Swanvelt and Piranesi corresponds with his established fondness for landscape and old architecture. May it not have been that he was preparing to lift English landscape in water-colour to a still higher and broader position than he had already succeeded in doing?

A LAST JUDGMENT IN THE MUSÉE ROYAL, BRUSSELS

BY LEO VAN PUYVELDE

THIS picture, which is of great documentary value, attracted attention, under catalogue number 12, in the recent Flemish Exhibition in London. It was, till that moment, almost entirely unknown to the majority of students of early Flemish painting, though it had been on public view in the Hôtel de Ville of the little village of Diest in Brabant. The Musées Royaux des Beaux-Arts de Belgique in Brussels have just acquired it, so that it is now easily accessible for purposes of study.

Tradition has always connected this picture with the Diest Hôtel de Ville. As it represents a *Last Judgment* it is highly probable that it was commissioned for the salle de justice by the town aldermen. It was, in fact, an established custom in the fifteenth century in Flanders to place pictures of this type in the courts for the edification of the judges. We know of several commissions given during the course of the fifteenth century for identical pictures to be hung in the halls where the judges sat. Probably the *Last Judgment* in the Hermitage, which dates from the beginning of the fifteenth century, was intended for such a destination. We know that Rogier van der Weyden carried out in 1436 for the tribunal of aldermen of Brussels the *Legend of Herckenbald*, the composition of which is preserved in the Berne tapestries. In about 1453 he produced his *Last Judgment*, which is at Beaune. In 1468 the aldermen of Louvain commissioned Dieric Bouts to paint the *Judgment of Othon*, now in the Musée Ancien of Brussels, and a *Last Judgment*, of which only the shutters still exist, in the Louvre and Lille Museum.

There was a justifiable hope that traces of the

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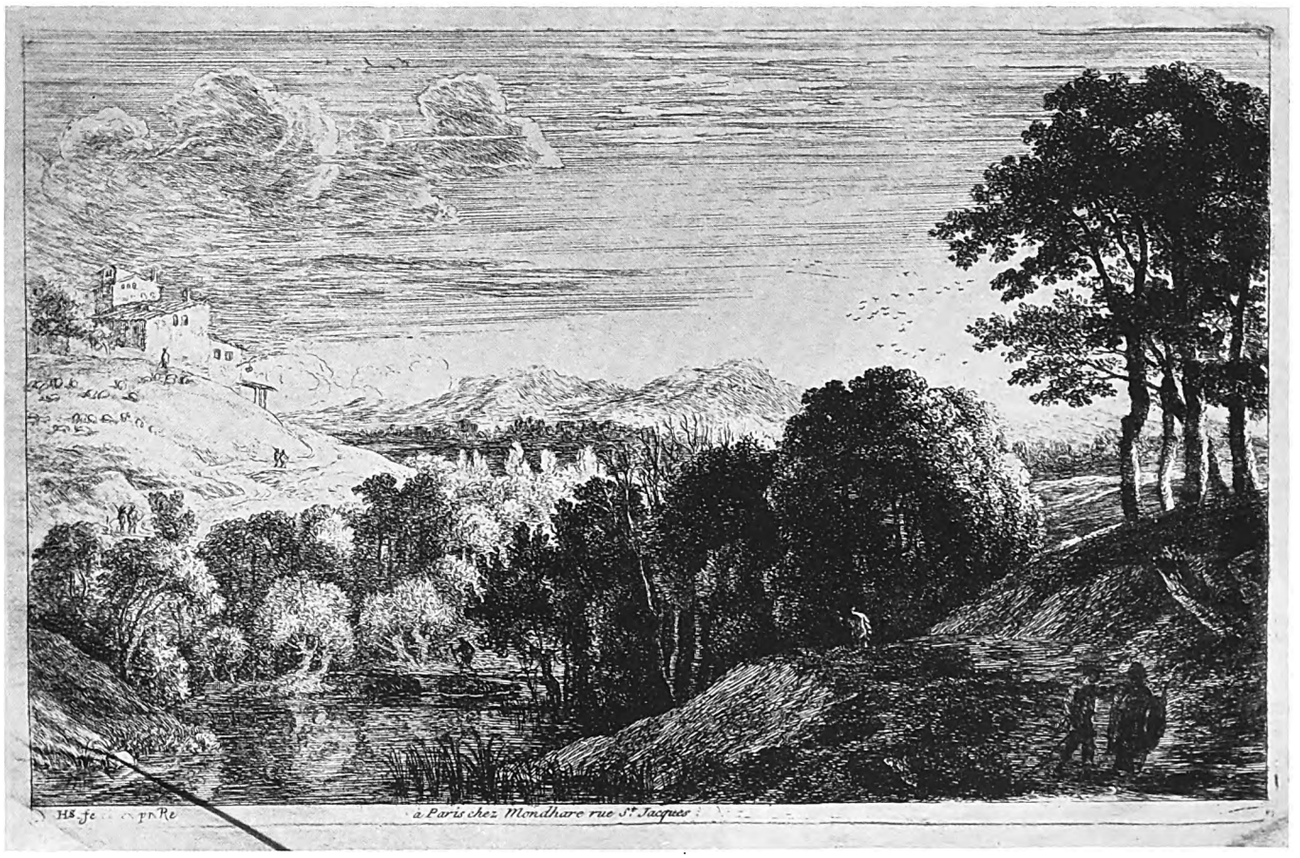
A—Landscape, by Girtin. Signed, and dated "Paris, 1801." Water-colour drawing adapted from the etching shown below. (Mr. F. L. Fison)



B—Landscape, by Hermann Swanvelt. Etching

Plate III. Thomas Girtin in Paris

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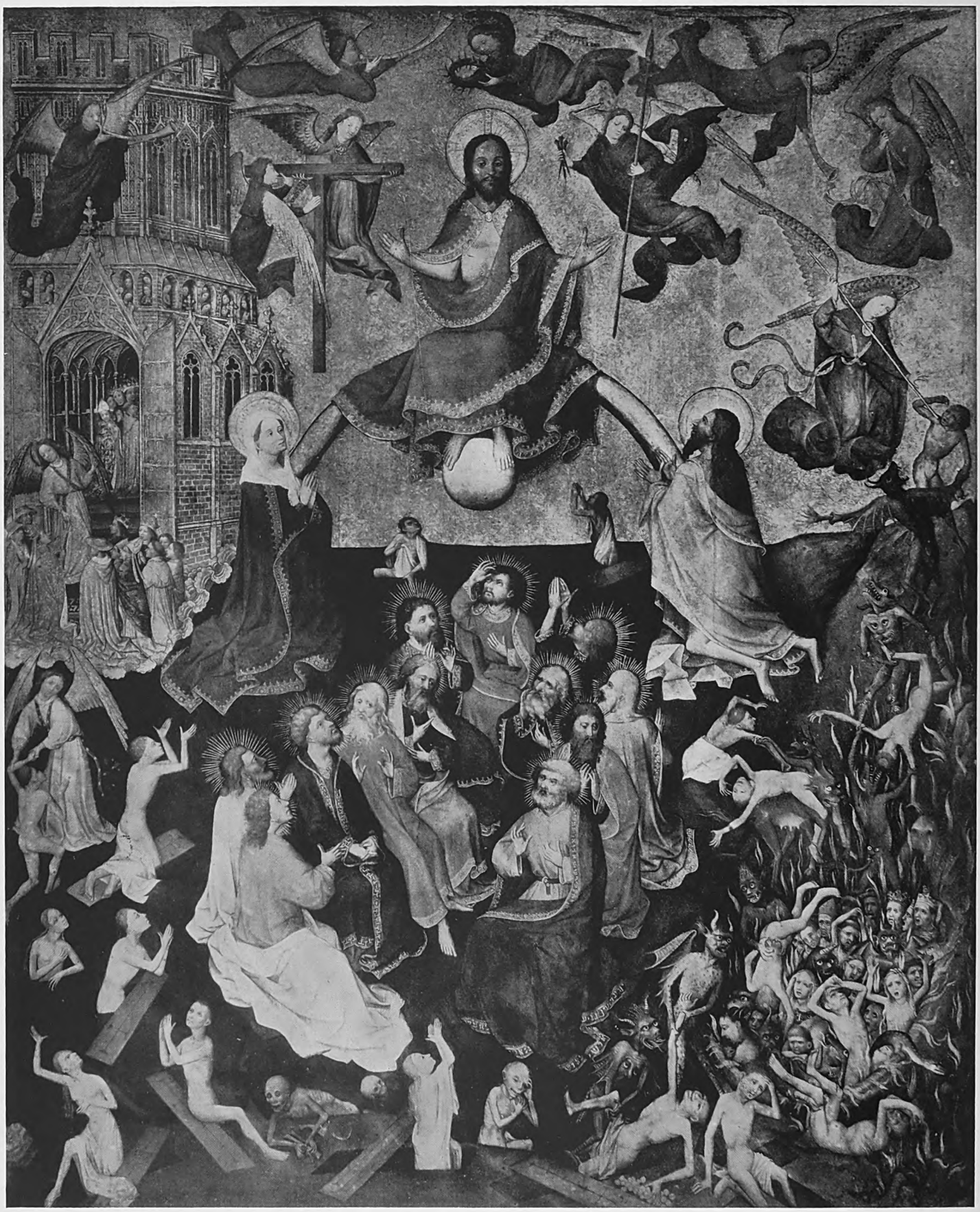

The Last Judgment, probably by a Brabant artist, *circa* 1420-30. Panel, 2.26 by 1.83 m. (Musée Royal, Brussels)

A *Last Judgment* in the Musée Royal, Brussels

commission for the *Last Judgment,* which hung so long in the Hôtel de Ville, might exist in the archives of Diest, but search was made in vain. M. G. Frankignoul, who classified them, was unsuccessful in his efforts.[1] M. Pol de Mont, in an article which appeared in " De Toesist," 1926, makes the suggestion that the general archives of Holland might include useful documents; members of the family of Orange were the seigneurs of Diest. These we have consulted. The State papers at the Hague do indeed include dossiers concerning the seigneurie of Diest. But this seigneurie did not pass to the Nassau family till 1499, long after the probable date of the picture, and the earliest accounts preserved date from 1525. The earlier charters deal only with the ownership of the seigneurie.

The iconographical and stylistic indications to be found in the picture itself are all we have by which to classify it.

Let us first examine it iconographically. The author's conception of the subject is inspired by the fashions set by the image makers in the Gothic cathedrals. These derived their iconographical scheme for the representation of the *Last Judgment* from the Apocalypse (Chaps. iv and v) and from the Gospel of St. Matthew (Chaps. xxiv and xxv). The upper part shows Christ in the midst of the celestial court, the lower part the earth with the mortals rising from the dead; they are being separated by St. Michael, and we see on the one side the elect making for the entry to the heavens, and the damned being dragged to hell.

This conception had a tenacious existence. It lasted till late in the fifteenth century; Rogier van der Weyden and Hans Memlinc still retained it. Only a few artists with original imaginations found anything new in the subject. The Limbourc brothers who, in the second decade of the fifteenth century illustrated the " Très Riches Heures du Duc Jean de Berry," invented an entirely new heaven and hell. The *Last Judgment* in the Hermitage attributed to Van Eyck shows us a descent of the damned as large in conception as it is lugubrious in sentiment. An enormous skeleton representing eternal death gathers the damned into the eternal fires.

The artist of the Brussels *Last Judgment* seems to have composed his picture with some difficulty. He was working, however, on a pretty large scale, the panel being of the relatively large size of 2.30 by 1.86 m.

The central part of his picture presents us with an isolated composition: the Virgin and St. John the Baptist are not flanked by apostles, who are grouped in a circle on the earth. As the apostles are treated on a much larger scale than the figures surrounding them, we arrive easily at the belief that the group is definitely borrowed from some earlier work. The grouping of the apostles in a circle, and the way in which some of them raise their heads and shade their eyes with their hands, are details which are sometimes found in representations of the Descent of the Holy Spirit and the Ascension done by the miniaturists of the late fourteenth and early fifteenth century.[2]

For some reason the artist found such a group most interesting. He placed it well in view in the centre. He could not link it up with the rest. The general composition of his work was affected by it. The representation of the resurrection of the dead does not occupy the usual ample space in the foreground; it is reduced to a minimum and relegated partly to the dexter corner and partly behind the group of apostles. St. Michael is to be found in the upper sinister portion where he is driving away one of the damned.

If in the arrangement of the composition the author of our picture has discarded the traditions of the thirteenth and fourteenth centuries, he has nevertheless been faithful to fourteenth-century custom in the elements of the composition. We find this not only in the group of apostles, but in the depiction of the resurrected at a uniform age of thirty-three years, the age to which Christ attained, a tradition which disappeared in the fifteenth century. The tradition is found again in the architectural construction of the entry to the heavens. The forms are plainly those of the thirteenth and fourteenth centuries. We should be wrong in regarding the geometric decoration of the tympanum above the doorway as flamboyant decoration.

Other iconographical details show us the artist more inclined to a fifteenth-century conception. He depicts Christ in the same way as the sculptors of the small funerary monuments which made the Tournai school celebrated in the first half of the fifteenth century.[3] Like the majority of authors of funerary monuments our artist has omitted the symbolical detail of the

[1] The earliest extant accounts of the town of Diest are those of 1389-90, 1434-5, 1448-9, 1457-8, 1488-9, 1490-99.

[2] The gesture of the apostle raising his head and shielding himself with his right hand against a dazzling light is very like that in the miniature *Descent of the Holy Spirit* in the " Très belles Heures de Notre Dame " of Duke Jean de Berry, Milan fragment, folio 84, v°. This miniature dates from 1402-1405 according to M. Hulin de Loo. It is also to be seen in a *Descent of the Holy Spirit* in a fifteenth-century Book of Hours in the Bibliothèque Royale, Brussels, No. 9798, folio 12, v°.

[3] Monument of the Cottrel family, church of the Frères Mineurs at Tournai († 1400), monument of the Walois family, museum of Arras († 1414), monument of Roger de Clermès, church of the Madeleine, Tournai (1425), monument of the canon Liévin Blecker, in the cathedral of Tournai (1425-30).

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sword and the lily issuing from the mouth of Christ: the fourteenth century still retained this detail, which disappeared in the fifteenth century.

The tombs from which the resurrected emerge are rectangular openings in the earth. These are also to be found in Flemish works of art from the beginning of the fifteenth century. They are to be found in the two last funerary monuments which have just been quoted. They are already to be found in the " Très Belles Heures de Notre Dame " of Duke Jean de Berry, which dates from the beginning of the fifteenth century, and in a *Last Judgment* of a Master of Cologne (*circa* 1410-20) at the Wallraf-Richartz Museum at Cologne (No. 58). We also see the dead rising from tombs which seem to be constructed like the scenery of the Mystery theatres in a *Last Judgment* engraving in the Cabinet des Estampes in Paris. This engraving is by the hand of the master of the reversed Gothic D, a sign which has been interpreted as the escutcheon of the town of Douai. M. A. J. J. Delen in his recent work on Flemish engravings has been able to prove that this engraving was the work of an east Dutch master of the first half of the fifteenth century. We find these tombs still later, notably in the picture, No. 680, in Antwerp Museum, attributed quite wrongly to Jerome Bosch. In the upper part of the picture is shown a *Last Judgment* in which Christ, the Virgin and St. John the Baptist are in the same attitude as in our picture. The Antwerp picture is, however, much more recent than the one we are discussing. It must date from the end of the fifteenth century.

These iconographical comparisons lead us to the hypothesis that our picture belongs to the end of the fourteenth or beginning of the fifteenth century.

Does the study of the style permit us to verify the value of this hypothesis and to place this extraordinary picture more accurately in its time and milieu? Let us make a few preliminary observations.

There are many stylistic elements which are characteristic of late fourteenth-century art. There is, first, the uniform gold background relieved with a little light foliage. There is the special technique employed on the entry into heaven, the building being painted in brown glazes over the same gold background. This same technique—scarlet glaze over gold—is found in the flames of hell. The rest of the picture seems to be carried out in distemper with some transparent soft glazing.

We find in the *Last Judgment* many other stylistic peculiarities recalling late fourteenth-century tradition; for instance, the peculiar stylization of the clouds on which the entry into heaven is made. They are formed by undulating lines which together form an agreeable decoration, but whose abstract aspect is out of place in a work in which a sense of reality is otherwise so well expressed. These cloud forms are to be noted in the *Fall of the Rebel Angels* in the tapestries at Angers, payment for the cartoons of which was made in 1378 to the Bruges painter Jan Bondolf (Hennequin de Bruges). They also appear in the " Très Belles Heures de Notre Dame " fragment at Milan, folio 80, v°, in the miniature of the *Ascension,* which is by an artist working in the Duc de Berry's studio from 1402-1405. This method of painting clouds lasted till well on in the fifteenth century. I have found it in an illumination of the *Transfiguration* in the Breviary of Grammont Abbey, now in the Library of Maredsous Abbey, written according to two inscriptions in from 1440-1444, and in the *Fall of the Rebel Angels* in the " Miroir historial " of Vincent de Beauvais, illuminated in 1455.

The long robes worn by the angels roll and float round their feet in complicated folds. This way of representing them was peculiar of the style of the late fourteenth and early fifteenth centuries.

Other stylistic peculiarities on the contrary would lead us to believe that the picture dates from the time when the two Van Eycks were recasting pictorial traditions. Many of the local colours are of a richness unknown in the fourteenth century. There is throughout a certainty of modelling and a suppleness of pose in the nudes which is already very advanced. And in the group of the damned there are some very expressive faces, in which the lividity, the contracted features, and the expressions belong to the photographic realism of the Van Eyck brothers.

We find then in the picture stylistic elements which remind us both of the art of the fourteenth and of the fifteenth centuries. Let us go further and compare them.

One comparison leaps to the eye; that with the Lochner *Last Judgment* now in the Wallraf-Richartz Museum, Cologne (No. 63). I do not lay stress on the identity of the general iconography which was common to Western Europe of the period. There are, however, details the identity of which is highly suggestive. These include, especially, the single background of the sky and the fact that the Virgin and St. John the Baptist have not the apostles behind them; the entrance to Paradise represented as a Gothic portal in the open gallery of which are angels singing

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praises; the placing of the same important iconographic detail in a very secondary position —the battle between St. Michael and Lucifer being placed on the sinister extremity of the visible part of the sky. Finally, both Lochner and our painter have the same way of imagining a body flying through the air and the draperies of the long robes of the angels. One essential difference is, however, to be found in the middle of the compositions; in the Brussels picture the group of apostles is substituted for the compact group of the resurrected in the Cologne picture. It must be added that Stephan Lochner was far more a master of his art than the author of the Brussels picture, as is shown by his conception of the human body, the allure of the movements, and his modelling of the nude.

Can we deduce a relationship from these similarities between the two pictures? I hesitate to say so. The picture by the Swabian painter was executed for St. Laurence of Constance in 1430. The identity of the elements of conception and composition could be better explained by a common source to be found somewhere in the international art of the miniaturists of the late fourteenth and early fifteenth centuries in France.

It is indeed to this art that the Brussels picture comes closest. We find in it something of the coloration distinguished by faded tones which makes the art of these miniaturists so attractive. We see thus, in the heads and hands of the apostles, the same carnation which resembles old ivory, the same flowing suppleness of floating draperies in their garments. We remark again the same delicacy in the light passages by which the modelling is indicated. Still further the light and delicate drawing in the faces of the apostles, in the stylized arabesques of their beards and hair, seem in perfect keeping with Beauneveu. An identical technique can be found in the two large leaves of the " Très Belles Heures du Duc Jean de Berry " in the Bibliothèque Royale, Brussels, which are illustrated by Beauneveu, and in the faces of the prophets in the Beauneveu Psalter in the Bibliothèque Nationale, Paris.

We should be wrong, however, to imagine that the picture is by Beauneveu or even by an artist in direct touch with the school of miniaturists working in France at the end of the fourteenth century. Only the group of the apostles show evidence of the technique, the modelling and certain colorations peculiar to the Hainaut master, working sometimes in Flanders and sometimes in France.

The rest of the picture appears to be more autochthonous in inspiration. Many considerations allow us to say that our painter, who was on the alert, did not despise local traditions held in honour in Flanders and Brabant in the fourteenth century. Scholars no longer hold these artistic traditions in as high regard as they merit. A generally accepted hypothesis explains the renewal of northern art only through Italian influence and the spreading of international art in the second half of the fourteenth century in France. This hypothesis is too simplified, however, and does not take into account the autochthonous Flemish art of the period. The study of the recently discovered frescoes at the Biloke in Ghent, the systematic study of the remains of Flemish art of the fourteenth century, have given me a higher conception of Flemish art before the Van Eycks. I have been struck by finding in it none of that heaviness and awkwardness which are the characteristic signs of an isolated provincial art. I have noted in it the extent to which accuracy of vision and sureness of hand, even from that date, were the appanage of the Flemish formed into corporations whose rules demand work carefully carried out as regarded technique.

And I ask myself in conclusion if this picture is not the work of one of these Flemish artists who stayed at home, although the best and most enterprising of their colleagues had been attracted into the orbit of the artistic movement of the Valois at the end of the fourteenth and the beginning of the fifteenth century. This artist was, we have seen, in contact with this movement. He could not free himself from it. The movement spread after all to Swabia and Hungary. But certain peculiarities of iconography and of style indicate that our artist was behind the times as regarded the art of the period. These peculiarities include a lack of elegance, a certain stiffness of movement, the incisive lines of a drawing already rather Gothic (see the resurrected), even the archaisms. These are the characteristics also to be found in the *Last Judgment* in the Hermitage by a master in the studio of the Duc de Berry, who some people continue to identify with the young Hubert Van Eyck.

Also like the author of the Leningrad *Last Judgment,* our painter knew his craft relatively well. He far surpasses Broederlam, who completed in 1399 the famous shutters commissioned in 1392. He had no longer the light, fresh coloration which still so closely resembled the illuminations of the period. He was not only an excellent story-teller who, where he did not imitate, could express himself with liveliness and a certain dramatic talent. He was also a good painter. We have already established that certain attitudes, especially in the nude, are vivacious and clearly expressed

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in spite of their angularity; that in the faces of the damned there are subtleties of expression most successfully caught; that the treatment of the bodies is brought into value by careful modelling. The coloration is rich as to the choice of colours; it includes brilliant reds, light blues, lovely shades of vinous purples, which make a feast for the eye. But the painter has certainly not been profoundly affected by the grace of the art of the Van Eycks. Nothing in his work suggests atmosphere. Nor is there anything of the depth of colour which the Van Eycks obtained by means of the superposition of different glazes. Here the painter has contented himself with a single glaze laid over the distemper. A single colour follows the outlined form, growing darker in the shadows. It does not help to construct the forms by a differentiation of values. Nor has it any of that certainty with which the Van Eycks succeeded in modelling the volume and placing it in the atmosphere by means of shades and half-tones which followed the diversity of luminosity and by which the Van Eycks inaugurated modern painting.

We are in consequence inclined to say that the author of this picture was a Brabant painter working between 1420 and 1430, at the time when the Van Eycks inaugurated a new method of painting. So the picture, recently acquired by the Musées Royaux de Belgique, achieves a high documentary importance.

SOME UNPUBLISHED MAIOLICA BY PELLIPARIO

BY BERNARD RACKHAM

THE Royal Scottish Museum at Edinburgh has lately acquired by the gift of the Misses Forbes of Falkirk, in compliance with the wish of the late Lady Jane Dundas, a series of five maiolica plates of the finest quality. They were formerly in the possession of the antiquary Charles Kirkpatrick Sharpe, who died in 1851. All of them bear a shield of arms which proves them to belong to the same set as a large dish in the British Museum, to which I referred in Vol. xli of THE BURLINGTON MAGAZINE (p. 27); the service is distinguished by a shield bearing an unidentified blazon, a white flag surmounting a ladder on a blue ground. The painting is immediately recognized as that of Nicola Pellipario, the Urbino master who ranks without dispute among the greatest exponents of maiolica-painting. In his long career his style underwent a great change both in his choice of colour and in the quality of his draughtsmanship; the charm of his earlier work, with its full, solemn chromatic chord dominated by blue and the wistful lyricism of its figure-drawing, is lacking in the yellow tones and careless design of a later stage, in which the artist seems only half interested in what he is doing.

The service to which the Edinburgh plates belong is manifestly one of the early achievements of Nicola. We shall always count as his masterpiece the service, generally admitted to date from about 1515, of which seventeen pieces are now in the Correr Collection at Venice, seemingly the earliest of his work that has come down to us. It is closely followed by three others, of which specimens are distributed among various museums,—the famous Gonzaga service made for Isabella d'Este, that with a shield charged with three awls (of which examples were reproduced in Vol. xli of this magazine), and the service to which the Edinburgh plates belong. A noticeable feature of the Correr, Gonzaga and "awl" services is the inclusion among the colours of slight touches of a mulberry purple adding greatly to the fulness of the general tone. This purple is lacking in what may perhaps, for convenience, be known henceforward as the "Edinburgh service," which is to that extent the poorer in its æsthetic effect.

Two of the Edinburgh plates are of the form with shallow centre distinguished in earlier writings as *tagliere;* in these the *istoriato* subject covers the whole surface, the shield of arms being introduced as hung from the branch of a tree in the landscape. The other three have a deep well in the middle, in which the shield is shown, with ribbons slung about it, upheld by two *putti* in a landscape with distant hills independent of the main subject, which it interrupts. The same system has been followed in some of the Gonzaga plates, in which, however, Nicola has shown his *putti* with heads turned away from the shield, not gazing at it with half-frightened looks as in the examples we are discussing.

The three deep-welled plates have mythological subjects in which there is fresh evidence that Nicola was familiar with the illustrated edition of Ovid's *Metamorphoses* published at Venice in 1497, a fact to which attention was first drawn by Henry Wallis in his monograph on the Correr service. First [PLATE I, A] we have the subject of the brazen bull of Phalaris, in a symmetrical architectural setting, surrounding the central well. The window at the top, with its bull's-eye panes and fanciful swags, is a delightful feature. The figure to the right, of

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A—The Brazen Bull of Phalaris; B—Cycnus changed into a Swan; C—Perseus and Andromeda. Maiolica plates by Nicola Pellipario. (Royal Scottish Museum, Edinburgh)

D—Tityos tormented by the vulture; E—Perseus and Andromeda. Woodcuts from Ovid's *Metamorphoses;* Venice, 1497

Plate I. Some unpublished Maiolica by Pellipario

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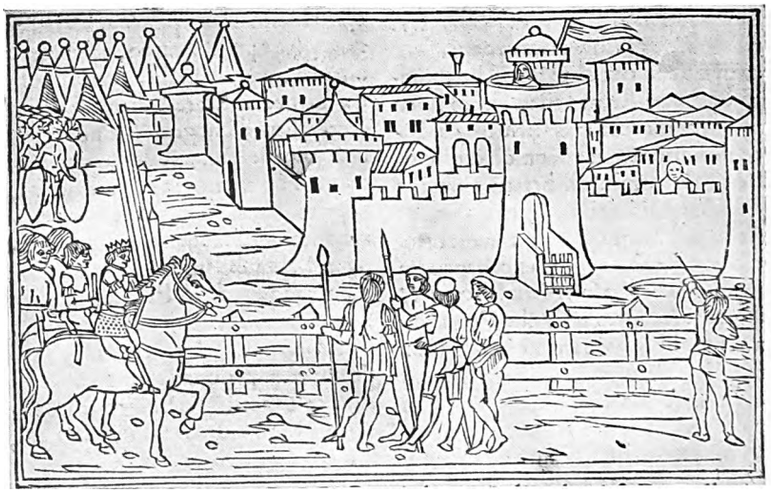
A—

—B

C—



—D

A—St. George and the Dragon; B—Unknown subject. Maiolica plates by Nicola Pellipario. (Royal Scottish Museum, Edinburgh); *C—St. George and the Dragon.* Florentine engraving; *D—Scylla looking out on Minos.* Woodcut from Ovid's *Metamorphoses;* Venice, 1497.

Plate II. Some unpublished Maiolica by Pellipario

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the tyrant stooping forward from his throne, is an echo of the similar figure in Nicola's well-known "Calumny" dish at Oxford and its double, bearing the Ridolfi arms, at Amsterdam;[1] it is noteworthy that a figure of a bull is introduced also in the middle of the Oxford dish. On the high pedestals of the columns to right and left are inscriptions, one clearly legible as SPQR, the other NERQ followed by some indecipherable symbols; these at once call to mind the similarly-placed inscriptions, including the numerals 1482, on the dish with Solomon's idolatry in the Correr series, which, by being read as a date, caused so much confusion in the chronological ranging of maiolica in the early days of the study, a confusion finally removed by the investigations of Henry Wallis.

PLATE I, B shows a plate with the story of Cycnus changed by Poseidon into a swan. Here in the outstretched corpse of Cycnus we see an echo of the Tityos and his tormenting vulture in the woodcut of Hades in the Ovid [PLATE I, D]. The charming circular building in the background is again reminiscent of the architecture of the Dream of Poliphilus, calling to mind Bramante's Tempietto in Rome, whilst in the trees fringing a lake in the distance we have another proof of Nicola's acquaintance with Dürer at which I have already hinted in a former article.[2] The white horse to the left is repeated with a modification of the head in the next plate of the series, with the subject of Perseus and Andromeda [PLATE I, C]. In this the figure of Perseus flying among clouds to the left, and in a less degree the standing figure of him to the right, with Medusa's head and a sickle-shaped sword in his hands, are inspired by the Ovid woodcut of the same subject [PLATE I, E]. The spotted dragon-like sea-monster is here nearly identical with that in Nicola's second rendering of the same subject in one of his most beautiful works, the plate in the Salting Collection from the "awl" service reproduced on page 23 of Vol. xli of this magazine.

One of the two shallow plates at Edinburgh is painted with St. George and the Dragon, in a wide landscape with a fortress in the middle [PLATE II, A]. Here the shield is hung from the branch of a tree. I find it impossible to believe that in painting this plate Nicola was not conscious of the well-known Florentine engraving [PLATE II, C],[3] in which the scene is laid in front of the Arch of Constantine. In the rearing horse and its rider, in the legs and fluttering robe and the pose of the head of the princess, in the coils of the dragon's tail and in the skull and bones in the foreground, are correspondences which can hardly be fortuitous. In painting the walled city in the distance Nicola seems to have had in mind such a composition as that of the cut at the head of Book viii of the *Metamorphoses*, depicting Scylla looking out upon Minos from a tower in Megara [PLATE II, D].

The fifth Edinburgh plate [PLATE II, B], in which the shield is again shown hanging from a tree, is painted with a subject which I cannot interpret. In the foreground a young hunter, his brows wreathed with foliage and a wallet slung from his shoulders, follows a greyhound that is in the act of seizing its quarry; another hound is chasing a hare along a pebble-strewn path winding up a fantastic rocky height which fills the middle of the picture. At a higher level is a shepherd leaning against a bank, and at the summit are two does undisturbed by the chase. To the left of the rocks is a second naked figure of a hunter with wallet and horn. The whole composition is one of extraordinary charm, in which Nicola has given full rein to his fancy. The hounds and wild creatures, which, as in the Calliope plate of the "awl" service discussed in the article already cited, seem to betray a familiarity with the hunting-scene in a Florentine engraving of the Finiguerra school, are eloquent of the artist's delight in animal-drawing. The human figures already betray his acquaintance with Raphael, or more precisely with Marcantonio, but it is Marcantonio in idyllic garb, his heroics blended with sweetness.

Four other pieces of the "Edinburgh service," scattered in various museums, are known to me. The large dish in the British Museum referred to above [PLATE III, A] is painted on the wide rim with the Contest of Apollo and Pan before King Midas. A different rendering of the same subject was painted by Nicola on one of the plates in the Correr service, in which, as was shown by Henry Wallis,[4] he based many of his details on the cut of the subject in the 1497 Ovid. In the British Museum dish the same cut [PLATE IV, A] is closely followed in the two seated figures (whose rôles have been changed) and in Apollo fiddling; otherwise the rendering is new throughout, though the per-

[1] For illustrations of these see C. D. Fortnum, *Catalogue of the maiolica in the Ashmolean Museum*, Oxford, 1897, Pl. xiv, M. L. Solon, *Italian Majolica*, London 1907, Pl. xx. E. Neurdenburg, *Oud Aardewerk*, 2 ed., Amsterdam, 1922, Fig. xxxii. In Vol. XLI of THE BURLINGTON MAGAZINE, p. 127, I showed that the throned figure of the judge in these dishes were suggested by the woodcut of Apollo and Phaëthon in the 1497 *Metamorphoses*.

[2] THE BURLINGTON MAGAZINE, Vol. XLI, p. 27.

[3] A. M. Hind, *Catalogue of early Italian engravings in the British Museum*, 1910. B. III. 11.

[4] *Seventeen Plates by Nicola Fontana da Urbino at the Correr Museum, Venice*, London, 1905, p. 15.

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formances of Apollo and Pan are again shown as separate incidents in a single landscape setting. The Ovid woodcut seems in its turn to be conscious of the engraving on copper of the same subject by Benedetto Montagna [PLATE III, B]. This British Museum dish differs in an important feature from the smaller plates of the service; the hollow sides of the middle well are decorated, as in some of the pieces of the Correr service, with a beautiful pattern of palmettes in opaque white (*bianco sopra bianco*), a motive which Nicola Pellipario seems to have borrowed from the maiolica-painters of Faenza. The same decoration of the well occurs on the only other large dish known to me belonging to the service, that in the Musée de Cluny, Paris [PLATE III, C], with the averted sacrifice of Iphigenia. The figure of an old man with head turned over his left shoulder, to the right of the altar, has been repeated by Nicola in at least two other pieces, a plate with the Devotion of Marcus Curtius (with no heraldry introduced) in the Schlossmuseum, Berlin,[5] and the plate from our service, in the Metropolitan Museum, New York [PLATE III, D], to which I shall revert shortly. This motive is, I believe, based on the old man in Marcantonio's print known as "L'homme aux deux trompettes," Nicola's acquaintance with which, as I have shown in a former article, is proved in the Solomon plate of the Correr service; the gesture of the right hand of this man in the print, gathering up a fold of his voluminous robe, is copied in two of the figures of the New York plate and in that of a youth on the extreme right of the composition on the Cluny plate. In other respects the New York plate, the subject of which is the death of Achilles, follows fairly closely a woodcut in the *Metamorphoses* [PLATE IV, B], the altar in which, slightly modified, supplied our painter with a motive for his Solomon plate and for a dish bearing his signature, with a sacrifice to Diana, in the British Museum. He has reduced the number of persons gathered round the altar in the print, but has retained the figures of Apollo and Poseidon parleying in the background. The only other piece of the Edinburgh service of which I am aware is a plate [PLATE IV, C] formerly in the Hainauer Collection, described in Dr. Bode's work on the collection.[6] This is noteworthy as one of Nicola's happiest architectural compositions. In a pillared hall is seen Fame with a trumpet, seated in the act of crowning a youth who kneels naked before her; to the left, sitting with a reading-desk in front of him, is an astronomer measuring a globe which hangs from the ceiling. The shield is suspended by ribbons from one of the columns of the building. The subject is here perhaps of allegorical import.

The plates of the Edinburgh service show in general the characteristics of Nicola's early manner in its later phase. In the open-air scenes, the deep blue sky is broken by convoluted clouds in grey and white, generally with low orange streaks on the horizon. The trees have trunks in dark olive green and black, and foliage in dense black entirely washed over with strong copper green. The ground is strewn with small stones in orange and white. The general tonality is beginning to pass from the dominant blue and green of the earliest phase of Nicola's work to the tawny colours of his latest. The interiors show finely proportioned details conceived with a wealth of imagination and drawn with a care which is less apparent in his late work.

The opportunity may be taken here of discussing two other plates painted by Nicola. One of these [PLATE IV, D] is in the Kunstindustrimuseum at Copenhagen, and was brought to my notice by the late Emil Hannover. It is of importance because it bears the arms of Sforza and the initials F. II, showing it was made for Federigo II Sforza, Duke of Milan from 1521 to 1535, and must therefore be assigned to that period, probably its later years. The subject is that of Hannibal committing women and children to the flames. All Nicola's illustrations of Roman history known to me belong to his later period, as also do those plates which bear a descriptive legend on the back. The present one is inscribed: *Anibale fa abrusare la moglie cō li figliuli.*[7] Lastly, I have to mention a large plate forming part of the recent bequest to the Victoria and Albert Museum of Mrs. George Cowell [PLATE IV, E]. The subject, again from Roman history, is Mucius Scaevola before Porsenna. The legend on the back reads: *Mutio la sua destra erante choci.* The colouring shows the predominance of orange and tawny tones to which I have referred as marks of the later phases of Nicola's work—the piece is clearly akin to the Sforza plate at Copenhagen,

[5] See O. von Falke, "Majoliken von Nicola da Urbino," Fig. 3, in *Amtliche Berichte aus den königlichen Kunstsammlungen*, XXXIX, 1917.

[6] *Die Sammlung Oscar Hainauer*, Berlin 1897, p. 38.

[7] This piece is fully discussed in *Det Danske Kunstindustrimuseums Virksomhed* 1922, p. 45, where Professor O. von Falke is quoted as saying that the plate shows the same hand as the pieces of the service, scattered in various museums, with the arms of the Constable Anne de Montmorency and shown by the inscriptions they bear to have been made in 1535 in the workshop of Nicola Pellipario's son, Guido Durantino. It is perhaps open to discussion whether, like the dish in the Museo Nazionale at Florence with St. Cecilia and the date 1528, the Montmorency service was painted by Nicola in the workshop of his son, or whether it is rather to be considered as having been painted by Guido working in the manner of his father.

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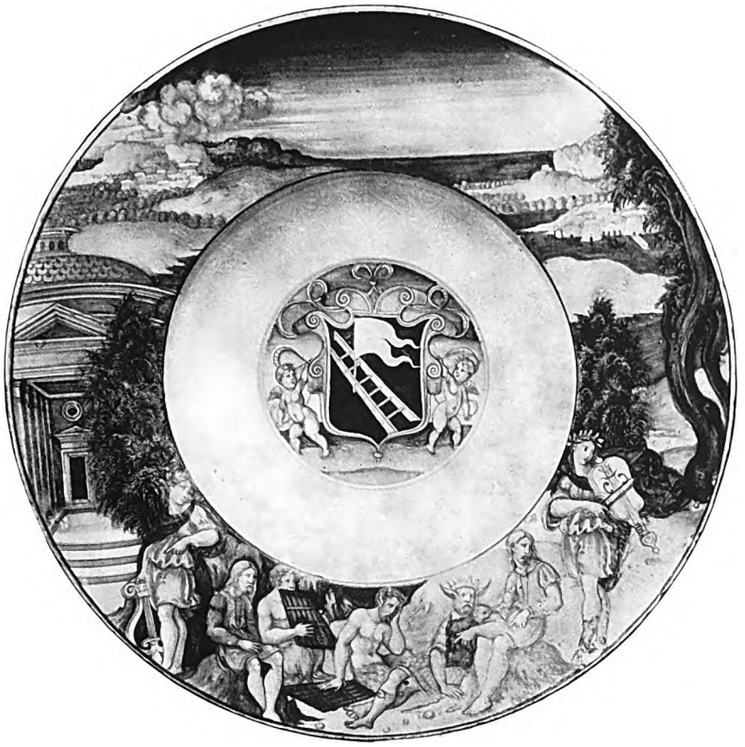

A—Apollo and Pan before Midas. Maiolica dish by Pellipario. (British Museum)

B—Apollo and Pan. Copper engraving by Benedetto Montagna

C—Iphigenia. Maiolica dish by Pellipario. (Cluny Museum, Paris)

D—The Death of Achilles. Maiolica plate by Pellipario. (Metropolitan Museum, New York)

Plate III. Some unpublished Maiolica by Pellipario

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A—Apollo and Pan before Midas; B—The Death of Achilles. Woodcuts from Ovid's *Metamorphoses*, Venice, 1497

C, D—

—E

C—Fame decorating a youth. (Formerly in the Hainauer Collection); *D—Hannibal committing women and children to the flames.* (Kunstindustrimuseum, Copenhagen); *E—Mucius Scaevola before Porsenna.* (Victoria and Albert Museum). Maiolica plates by Nicola Pellipario

Plate IV. Some unpublished Maiolica by Pellipario

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and may therefore be dated about 1535. The figures cannot be traced definitely to any engraved original, and like the architecture betray a negligent facility of handling which bespeaks a painter no longer greatly interested in his work. Here, however, Nicola has not yet reached the stage of tired workmanship and downright carelessness to which he is proved to have fallen by the latest successors of the splendid Correr service.

SHORTER NOTICES

TWO WORKS IN THE LIBRARY OF CHRIST CHURCH, OXFORD.—(1) *Christ in the Garden of Gethsemane*. See PLATE A. Undescribed Italian woodcut of the fifteenth century. This print, which measures about $8\frac{1}{4} \times 7\frac{1}{4}$ inches, though noted by Sir Sidney Colvin as a woodcut many years ago, is accepted as a drawing in Mr. C. F. Bell's "Drawings by the Old Masters in the Library of Christ Church, Oxford," 1914, p. 44. Its reference is A. 4, and it is described under "Florentine School," 1450-1500. It is coloured by hand, chiefly in red and blue (on Christ's tunic and cloak) and in grey on the trees, and there are traces of gold in the angels' hair. The cut is an outline, without shading, and printed in a brownish ink.

It appears to me to be an Italian work of about 1450, and possibly Florentine. I have no material to support any more definite opinion as to its origin, but as Italian woodcuts of this period are of such rarity, few collections having any considerable number except the Biblioteca Classense at Ravenna, the reproduction may be of interest.

(2) *Unknown Subject*. Red chalk; about 9 inches square. On the reverse of a drawing of a *Full River after Rain* attributed to Claude Lorrain (C. F. Bell, Christ Church Drawings, p. 38, F.F. 17; reproductions in Sidney Colvin, *Oxford Drawings* iii, 36, and A. M. Hind, *Drawings by Claude Lorrain*, 1925, pl. 47).

In my Rede lecture on "*Claude Lorrain and Modern* Art" (Cambridge, 1926, p. 24) I wrote: "Claude's kinship in his more naturalistic drawings with French landscape art of the eighteen 'thirties is most clearly shown in the *Full River after Rain* of Christ Church Library, Oxford, if one could be quite certain of the attribution, which is only recent. The old mount bears an eighteenth-century ascription to Rembrandt (manifestly in error), but held against the light figures are revealed, drawn in red chalk on the covered back of the sheet, which hardly look like Claude. If there should be any chance of removing the backing without damage to the drawing, more light may be thrown on the problem."

[1] See *Pseudo-Claude Drawings*, BURLINGTON MAGAZINE, April, 1926. I would add to the Munich drawings noted in that article as by Vanvitelli the following further Nos. from Schmidt's reproductions, III 57, 59 (a) and possibly 59 (b).

The backing has since been successfully removed, and the drawing is now mounted to show both sides of the sheet, and a reproduction of the sketch on the reverse is given on PLATE B.

I cannot identify either subject or master, but the subject might be the *Descent of the Holy Ghost*, or some scene from the life of a saint. It cannot in my opinion be by Claude, and appears somewhat later in period, possibly about 1700. I have been inclined to see the hand of Vanvitelli (Gaspar van Witel) in several drawings attributed to Claude, and in spite of the beauty of the Oxford landscape, I cannot escape from a feeling that it is in some ways different from Claude, and possibly another example of Vanvitelli's work. But allowing the probability of the sketch on the reverse being by the same hand (which is not of course a certainty), I am unfortunately carried no further as I know no figure drawings by this master. Perhaps the reproduction may lead some other student to the right solution of the problem.

A. M. HIND

THE *PORTRAIT OF OLIVARES* BY RUBENS.—Two years ago I was able to publish in this Magazine the original portrait of Philip IV of Spain by Rubens, which had been lost for a long time. To-day I want to call attention to another portrait by Rubens [see the PLATE on p. 246], also executed during his Madrid journey—September, 1628 until April, 1629. This portrait is not mentioned in literature, but it is surely justifiable to presume that Rubens then painted the most important political figure, the real dictator of the Spanish Empire of the period, the all powerful minister, il Conde Duque de Olivares, with whom the painter was in constant touch in his capacity as diplomat all through those days. The old Spanish biographers of Rubens tell us that the Flemish master painted while in Madrid a few people besides the members of the Royal family, though they mention no names. Rubens had already executed a grisaille with the portrait of Olivares as the preparation for the engraving by Pontius, for which Olivares thanked Rubens in a letter dated August 8, 1626. The artist had used for his grisaille executed in Antwerp a lost sketch by Velazquez, which had been sent to him. Now, in the autumn and

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winter of 1628-29, Rubens painted from life the Conde Duque. Like the portraits of the King and of the Queen, this portrait is a most personal transcription of the man of the world in the pictorial language peculiar to Rubens. We notice the same variations between the portraits of Philip IV as painted by Rubens and as painted by Velazquez, as we observe between the portraits of Olivares executed by the same masters. The Olivares of Rubens is much more a "baroque" man; he has lost his Spanish "sosiego"; he is altogether more active, and more agitated, down to the most characteristic baroque Rubens theme of the white collar. The technique is very liquid. One notices the very decisive influence of the study of Titian's late paintings, which Rubens copied in Madrid: we see this in the painting of the mouth, of the beard, and of the red sash. The panel on which the portrait is painted seems to me not of the ordinary Flemish oak but of the Spanish "roble." The picture (0.434 by 0.350 m.) now belongs to the Galerie Haberstock in Berlin. A. L. MAYER

DÜRER EXHIBITIONS.—Not only the Print Room of the British Museum, but Bond Street is commemorating the fourth centenary of Albrecht Dürer's death by two exhibitions of his etchings and engravings, one, a collection of eighty-six pieces, practically all of which are for sale, being at the Fine Art Society Galleries, and the other, containing seventy-one examples, none of which is for sale, at Messrs. Colnaghi's. There is precious little left to say about Dürer that has not been said during the four hundred years since his death. He has passed the test of time and risen so much in the esteem of posterity with the increase of age that, even if there were good reason for it, it is difficult to criticize adversely even one of his works which is quite insignificant from an artistic point of view, as for instance the silver-point drawing of himself in the Albertina. Yet however artistically insignificant this drawing may be, it shows us the mind of the artist, who at the age of 57, on his death-bed, was—as far as his attitude to art is concerned—still pursuing the same aims as are indicated by his drawing done when he was eleven. When confronted with his engravings one cannot help feeling that Dürer the craftsman and moralist comes before Dürer the artist. His attitude towards art, unlike that of his Italian contemporaries, is of a purely ascetic character, his aim seems to be moral truth. Consequently, when Dürer attempts a design he is often dominated by the subject and translates it almost as literally as Brueghel did with his proverbs. When a boy of eleven his desire was to get as good a likeness of himself as possible, and when at a mature age he painted *St. Peter and St. Paul* (Alte Pinakothek, Munich) his aim was similar, namely, anatomical perfection, correct drapery and correct religious attributes. Yet, at times, especially between 1496 and 1505, we find a different Dürer. For instance, in *The Satyr Family* (1505) (at the Fine Art Society now) he is positively lyrical. The austere craftsman is always there, but the ascetism so evident in many of his works has been replaced by unrestrained enjoyment. Or in *The Three Genii,* engraved the same year, there is a touch of lightness and elegance almost resembling Fragonard. Even in the *Effects of Jealousy* there is an artistic quality which cannot be always found in Dürer's engravings. At other times Dürer might easily be associated with some of the modern tendencies in the plastic arts. On such occasions we see in him the craftsman who has mastered his medium, and in rendering his subject uses his knowledge of nature, not in order to imitate her but to accentuate the formal values of his design. Thus the *Rape of a Young Woman* (1516) is almost barbaric in its general impression of strength. Or in the *Knight, Death and the Devil* (1513), *The Great Horse* (1505), *Standard Bearer* (1500) and *Adam and Eve* (1504) the boldness of detailed form is so intense that it gives an extraordinary solidity and a semblance of perfectly balanced design.

In spite of his continuous research in anatomy, botany and geometry, Dürer never went further than recording facts. When he came across an unusual subject he would record it in a careful and accurate drawing, as for instance in the case of the animal drawings from a travelling menagerie. In his studies of anatomy he arrives at certain conclusions which he continually applies to his drawings of human figures. In his studies of flora he records perfectly all the characteristics of the objects observed. But when he places a human or animal figure, or both, in a landscape there is no definite compositional affinity between the various factors constituting the picture or the print. This lack of considered design is more apparent in these prints than in his painting, where the tonal effects of colour can hide the gaps in design. This is the reason why Dürer's portraits and religious subjects, both in paint and engraved, are among his best works. In the case of the portraits, or a single figure, the problem of design is easily solved, while in the case of the religious pictures there is a canonically fixed basis for all subjects. Satisfaction with Dürer's work is never the result either of design or colour, but is invariably vested in the subject, the exquisite workmanship, boldness of detail and roundness of forms. The semblance of design, often taken by scholars as such, is due to the fact that every detail of his picture or print is treated as a brick, and given only its natural function or otherwise imbued with a moral tendency. Thus by the time Dürer finished an engraving, say of four figures, his habit of carefully rendering every muscle gives a general impression in the finished work of a number of interwoven solid forms. When these forms are executed in paint the graduated colour renders them very attractive, while in the prints the interplay of black and white on small enclosed surfaces gives great vigour and freshness to the works.

Yet all this is far from design in the sense it was used by the Italian masters. While Leonardo

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A—Christ in the Garden of Gethsemane. Anonymous Italian woodcut of about 1450; 21 by 18.5 cm.

B—Unknown Subject. Drawing in red chalk on the reverse of a drawing of a *Full River after Rain* attributed to Claude Lorrain.

Shorter Notices: Two Works in the Library of Christ Church, Oxford

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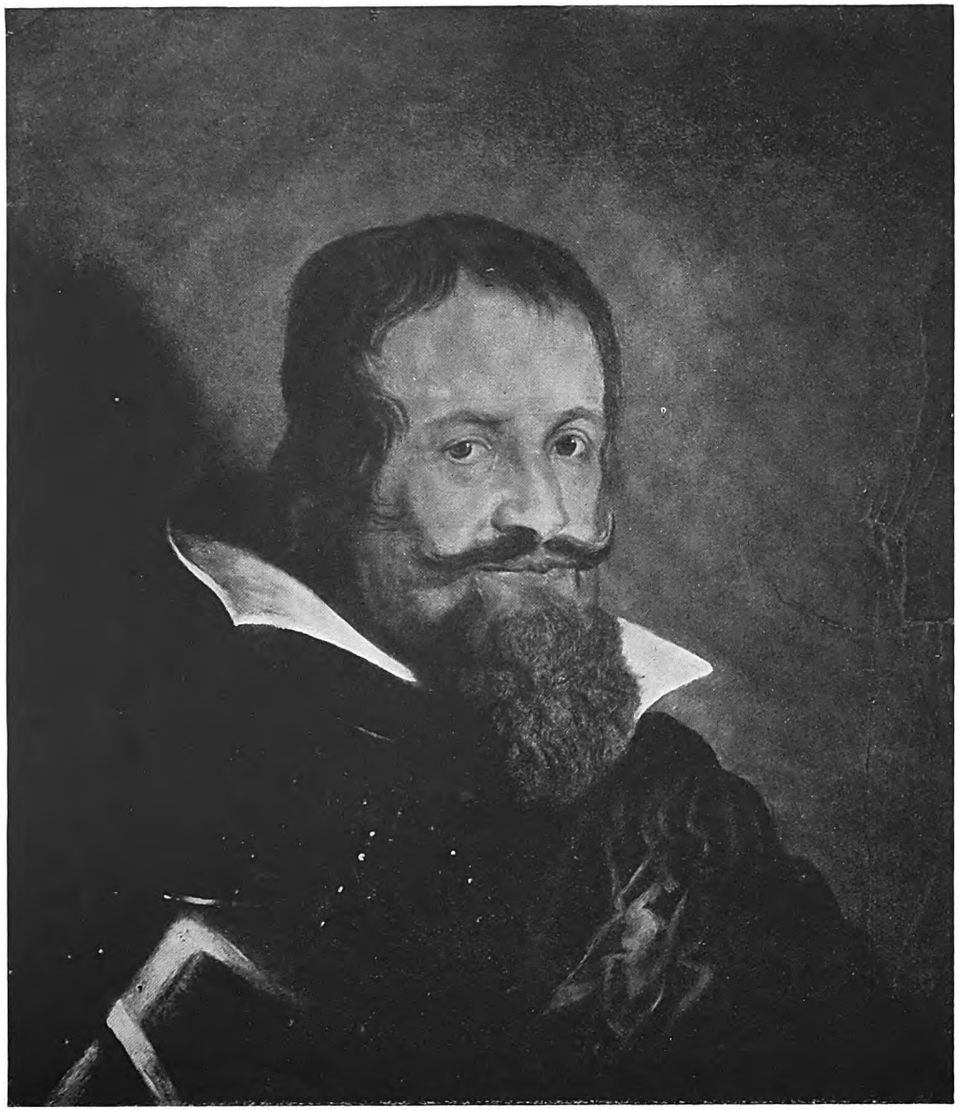

Portrait of Olivares, here identified as by Rubens. Panel, 43.4 by 35 cm. (Haberstock Gallery, Berlin)

Lady Rodney, by Thomas Gainsborough. Canvas, 1.27 by 1.02 m. (John H. McFadden Collection, Philadelphia Museum of Art)

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used the results from his researches for the purpose of creating a whole in which the detail was entirely subdued to the function of the design, Dürer carefully stated all his facts separately, leaving unity of design to our association with the functions of these details in nature. Although Leonardo knew anatomy, he could see the beauty of a hand independently of its anatomical aspect, while Dürer cannot conceive a hand from any other point of view but that of anatomy.

So four hundred years have gone since Dürer died, and we are still spellbound in front of this giant, who during his lifetime spent considerable time in producing prints to sell at fairs to the pious purchaser. It is difficult to find another artist to compare with Dürer, for here we have a great artist who became that not through artistic sensibility but through absolute mastery of his medium. In short, he became a great master by being an extremely skilled and conscientious workman.

S. POPOVITCH

THE NATIONAL ART COLLECTIONS FUND celebrates this year, like ourselves, its twenty-fifth birthday. To mark the occasion a whole series of events has been announced. Princess Mary and the Viscount Lascelles will receive members of the Fund at Lancaster House on May 31, the trustees of the London Museum acting as hosts. On June 5 a second soirée will take place at the Victoria and Albert Museum, when the Duke and Duchess of York will be present. Special exhibitions will be organized at the British and at the Victoria and Albert Museums, a garden party will take place at Hampton Court in June, and arrangements are on foot to hold a banquet. The British Antique Dealers' Association will allow members free entrance to their important exhibition of works of art (see article in our April number) and will hand over half of the proceeds to the Fund. An exhibition of the works of Gainsborough will be organized in May by Messrs. Agnew, and the firm has decided to defray all expenses and to hand the whole of the proceeds to the Fund.

We congratulate the Chairman, Sir Robert Witt, the secretary and the committee on their enterprise, and appeal to those few of our readers who are not members of the Fund to join at once and to induce others to do so. In view of the many advantages enjoyed by members, the minimum subscription is very small indeed. The work of the Fund is of the first importance, and every subscription contributes to the preservation for the public of works of art that should on no account be allowed to leave the country.

THE LITERATURE OF ART

JAN STEEN AS PROVERBIALIST. BY ROGER FRY.

JAN STEEN. By F. SCHMIDT DEGENER and H. E. VAN GELDER. Translated by G. J. RENIER. 82 pp. + 42 pl. (Lane.) £2 12s. 6d.

These forty plates are well chosen to illustrate the various aspects of Jan Steen's œuvre. They are very well produced indeed, and the book is a valuable possession for anyone interested in the artist's paintings. Though Jan Steen's genius had a narrowly limited scope, he did not always recognize these limits, and it is of interest to study those cases in which his ambition led him beyond the subject-matter which he had made so peculiarly his own. Mr. Schmidt Degener's critical study is admirable. His wide scholarship and knowledge of seventeenth-century culture in all its aspects enable him to place Steen nicely in his surroundings; to see, as we might for some contemporary artist, where he follows the normal tendencies of his day and where he stands out by reason of his individual reaction to life. We learn thus to see that the peculiar gaiety and severity of his mocking laughter was no common quality of the life around him but a very personal and individual creation, and that he was as often as not in opposition to the feeling of his contemporaries. We gather that he had to placate that feeling or win it over by the sheer infectious good nature of his expression.

Our author claims a high place for Steen, both as a great imaginer of comedy and as an artist. He asserts that in both he shows a classic equipoise and erudition. But Jan Steen's work poses some difficult problems in æsthetics. I doubt if in any other painter's work, literary and plastic motives struggle so persistently, and with such equal strength, for mastery. Again and again he seems to think chiefly of the literary or humorous element, even of the moral, of his design and yet at any moment he may be entranced by some essentially visual quality and forget all the rest in that.

His pictures set the type of a kind of design which was the curse of English nineteenth-century painting, from the days of Wilkie, to those of Seymour Lucas, Egg, Leslie, Frith; and how many more might claim with more or less plausibility to descend from Jan Steen. And Steen himself was not the first of the race. Bosch and Brueghel had already begun to create the genre. Brueghel, in particular, already had the idea of basing pictures on the proverb and of illustrating proverbial philosophy. It is on a similar proverbial philosophy, with its crudely humorous and mildly cynical bias, that Jan Steen continually relies in order to give the key to his pictures. No literary form could be discovered more adapted to pictorial handling than the proverb. The proverb gives a typical situation in its most concentrated form. It brings into the frame of a single field of vision, a world of experience, a whole set of moral values. Moreover, being familiar to all the artist's public, the slightest hint at it, given by a rebus or some other symbolic device, is enough to start the spectator on the track which he is to follow.

But if Brueghel and Steen both use proverbial philosophy for their essentially illustrational art, they are poles apart in their emotional temper. Brueghel is grim, pessimistic and tragic. His ideas are conceived in a mood of poetic exaltation, Steen's imagination works at a lower pitch—he is a pure proseist, and his humour, for all its cynicism, is gay and full of the joy of life.

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But he is also far more of an artist than Brueghel. Vision is not for him only a means to some illustrative end—again and again his purely visual sensibility takes matters into its own hands and even if it does not wreck the story-telling, tends to put it out of court. Thus in *The Young Violinist* of the Hague Gallery, the girl seen from behind seated at a table with its victuals and flagon, though her action fits well enough with the mood of the scene, has such great qualities of pure plastic beauty that this passage destroys the whole anecdotic system on which the picture is built. The other figures in the composition belong to a different and far less moving world.

Steen's native gifts as a painter, his keen visual sensibility, were, then, far greater than Brueghel's, though the quality of his literary imagination was so much less distinguished. But the conflict in him of two such equal forces makes him one of the most unequal of designers and throws him back too often on an artifically theatrical conception of pictorial design. His genius never found its true or completely synthetic expression.

RUBENS AS DRAUGHTSMAN. BY A. M. HIND

DIE HANDZEICHNUNGEN VON PETER PAUL RUBENS. By GUSTAV GLÜCK and FRANZ MARTIN HABERDITZL. 63 pp. with 241 pl. Berlin (Julius Bard). Unbound M.42. Bound M.47.

According to the preface the aim of this book is to present a clear picture of Rubens's qualities and achievement as a draughtsman, unobscured by the false impression which might follow the inclusion of doubtful drawings. The authors have laid emphasis on originality of design as well as execution, omitting on that account a considerable section of authentic drawings based either on the antique or on the work of other masters, and only giving a few selected examples from this category. Nor do they admit another class, i.e., drawings of other masters which Rubens retouched, a practice to which the painter was addicted. Apart from these exceptions, the authors claim to present a complete catalogue according to their views of authenticity.

It may be stated at once that their criticism is of the same stern order that Hadeln has recently practised on the drawings of Titian and other Venetian masters. Nor is this to be regretted, for in the 241 drawings described and reproduced, there is hardly one which cannot be accepted without qualification, so that the critic possesses in the series the most solid foundation for further research. Moreover, the artist and amateur have a selection, especially in the figure and portrait studies, which are among the highest achievements in draughtsmanship.

There will be many owners of drawings attributed to Rubens who will be disappointed with the severity of the criticism, for apart from public collections (of which the richest in the master's work are the Albertina, the Louvre, and the British Museum), there are few private collections cited with more than isolated examples, except those of the Duke of Devonshire, Mr. Ricketts and Mr. Shannon, Mr. Lugt and Mr. Koenigs.

To illustrate the extent of the author's severity I would note that of about seventy-seven of the British Museum drawings which are not excluded as after other masters or the antique (for the full number of accepted drawings in the official catalogue is 119), only about twenty-three survive, while four others are added to the authentic list from Van Dyck, or doubted drawings. As the author of the official catalogue I would confess my tendency towards conservatism rather than to a ready rejection which places drawings in an anonymous category which few except serious students consult.

Yet I would give this tribute to the excellence of the catalogue under review by admitting that many of the rejected drawings are near a debateable border line, at which tradition is often at variance with a purely artistic criticism. Nothing could be more helpful to the student of criticism than to go through the British Museum drawings with the new catalogue in his hands.

If one considers that in the past Dr. Glück has rejected the characteristic sheet of *Studies for the Village Festival* in the Louvre (his Nos. 236, 237) with as much decision as he now accepts it, there is every hope that he will gradually continue to expand his list to something a little nearer normal probabilities; and there is no question that others will do so with the justification that is offered by a study of the present standard series.

To quote only one example I would refer to the *Costume study with manuscript notes by Rubens* at Berlin (No. 190), which certainly reveals the same hand (a drawing and writing) as many of the leaves of the *Book of Costume* in the British Museum, which is not mentioned. It is also remarkable how few landscapes are admitted (about seven in all), no allowance being made for the traditional attribution of numerous drawings in pen and wash nearer the convention of Jan Brueghel, a phase through which one would expect Rubens to pass on his way to the more impressionistic drawings which are such remarkable anticipations of the nineteenth century.

The publishers cannot be congratulated on the presentation of the book, for the half-tone reproductions are hardly adequate and require a loaded paper which makes the book far too heavy for enjoyment in the handling.

RENAISSANCE ARCHITECTURE. BY MARTIN S. BRIGGS.

LES CHATEAUX DE LA RENAISSANCE. By FRANÇOIS GEBELIN. 192 pp. ill. + 105 pl. (L'art français.) Paris (Les Beaux-Arts). 125 frs.

DIE ARCHITEKTUR DER DEUTSCHEN RENAISSANCE. By KARL HORST. 327 pp. with 217 ills. + 16 pl. Berlin (Propyläen-Verlag).

M. Gebelin's book appears at a comparatively low price, in view of the fine series of plates which it contains, and should attain recognition as a standard work. His study of the Renaissance *châteaux* covers the early and middle period, corresponding roughly to the sixteenth century, or more precisely from the arrival of Italian craftsmen at Amboise in 1495 to the deaths of Lescot and Bullant in 1578. Hitherto this series of books has been confined to monographs dealing with the work of a single artist, but the editor informs us that the present volume is to be followed by others on broader lines, covering the work of a period or

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of a provincial school. If they prove to be as sumptuously produced and as carefully prepared as this one, their success is assured. Nothing is here lacking that a student can desire: bibliography, index, copious references, and plans as well as lavish photographs and reproductions from contemporary engravings. The author begins, very properly, with a warning that his subject is highly controversial, and that experts have squabbled for years as to the relative share of Italian and French artists in inspiring and developing this phase of architecture. Years ago it was proved that the Italians had only a subsidiary share in the movement; then Palustre carried " patriotic " claims so far as to injure his case by overstatement. Geymüller next provided a more balanced view, but M. Gebelin does not accept even that entirely. He emphasizes the intense dislike on the part of the French master-masons for foreign rivals, and shows how this attitude isolated the Italians. He proceeds with some skill and great patience to work out a connected historical theory on the basis of ascertained facts revealed by a close study of the records and fabric of each of the *châteaux*. The first " wave " of Italian artists seems to have been mainly concerned with decorative details, and in the three earliest Renaissance *châteaux*—Amboise, Blois (Louis XII wing), and Chaumont—the new style is confined to such work. Fra Giocondo's share in the movement was slight; on the other hand, the author appears to credit Domenico da Cortona with the design of Chambord itself, as well as with the construction of the famous wooden model of the *château,* and apparently he also accepts the Hôtel de Ville at Paris as one of that artist's works. He notes that the Italians furnished some new ideas on the lay-out of formal gardens. But medieval picturesqueness died hard in France and, though the dwellings of the *noblesse* had begun to lose their frowning feudal aspect long before the Italians came, we find battlements, towers, and bold dormers in use up to the middle of the sixteenth century, even in the work of Delorme himself. " Pavilions " first took the place of towers at the Château of Madrid in 1528, and were perfected by 1540. The first really Italian design was Gaillon, begun in 1508 by the same group of craftsmen who built the Loire *châteaux* and the François I wing at Blois. It was an attempt by the king to introduce into France the style of Bramante. A much more Italian example is La Rochefoucault (1528). Chenonceaux is an exception to all rules, its queer plan being determined by the older piers on which it stands astride the river Cher.

The second " wave " of Italian artists arrived in Paris between 1528 and 1532, and included Serlio, Il Rosso, Primaticcio, and Girolamo della Robbia. Serlio came as " the accredited representative of ancient architecture." But his career was brief, and after the death of François I in 1547 the Italians were superseded by talented young French architects who themselves had studied in Rome. Among these were Delorme, Lescot, and Bullant, for all of whom M. Gebelin evidently has a high regard. Delorme, a mason's son, approached archæology after experience of practical building, so never lost his sense of balance. He had a warm appreciation, unusual at that date, for French Gothic. After the deaths of these three architects, French *château* architecture during the last quarter of the sixteenth century deteriorated, M. Gebelin thinks, and was marked by over-ornamentation and megalomania.

Herr Horst's book resembles M. Gebelin's in dealing with a most interesting, fruitful, and picturesque phase of architecture, and in the attractive way in which it is presented to the reader. In other respects, however, there is a contrast, especially in the novel method in which the subject is treated. Instead of tracing the progress of the Renaissance chronologically, in the usual fashion, the author arranges his examples in groups—almost regardless of date—according to their character and purpose. Thus a building is classified as a town hall, or a wine-house, to be compared with others of its kind, not as a specimen of this style or that, nor as an " early " or " late " example. Whatever may be the merits of this novel treatment, the author has worked it out with characteristic German thoroughness and endless sub-headings. The period covered extends from the first appearance of the Renaissance in the fifteenth century to the advent of Baroque in the mid-seventeenth, but necessarily includes some curious Jesuit hybrids of Gothic and Baroque. A study of church-types, concluding with Jesuit " preaching-houses," is followed by castles and palaces, public and civic and commercial buildings, dwelling-houses, town-planning, and gardens. The numerous illustrations are finely reproduced and included many uncommon examples as well as familiar buildings.

THE GOLDEN BOOK OF THE ROSARY. BY A. VAN DE PUT.

L'LIBRE D'OR DEL ROSARI A CATALUNYA. Història, etnografia, folklore, arqueologia, imatgeria, bibliografia. By VALERI SERRA BOLDU I VICTOR OLIVA. 380 pp., 106 plates, 327 text illustrations, and 49 music excerpts, etc. Barcelona (Oliva de Vilanova).

This work is not only a monument to the history and iconography of the Rosary in North-Eastern Spain; it is also, in all probability, the richest and most elaborate art book that has yet appeared in the Peninsula. The house of Oliva has accustomed one to a high level of typographical and artistic production, yet the profusion and virtuosity here attained mark a step in advance. Every factor in the book's material presentation was specially designed for the occasion, except an etching of 1756, and 158 of the text illustrations, which are impressions from original wood-blocks of various dates, since the end of the fifteenth century. One of these, a large *bois* (catalan *boix*), a foot high by nine inches broad, now split into two, figuring St. Dominic as protagonist of the devotion of the Fifteen Mysteries, has been reassembled from collections at Barcelona and Reus. Documents are reproduced on tinted paper or grounds, and certificates (line blocks in the text) have their MS. portions reproduced in bistre ink, and their seals embossed. The book is admirably printed, and the press-work and scrupulousness of presentation throughout may well have involved, in the words of the colophon, " two years of work."

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The text is divided into fifteen chapters, of which eleven are devoted to the history and folklore of the subject. Here En Serra Boldú retraces, with accuracy and enthusiasm, the origins, the establishment of the Friars-Preachers at Barcelona in 1219, the growth of the fraternities, and such manifestations of a popular "devotion," picturesque or literary, as the chants of the "majorals" del Roser; the "Auroras"; the Pascal "Caramelles"; the "Goigs," or gauds going back to the seven gauds of Our Lady, of Guiu Folquet (Clement IV); the Laors, and the multiple dances, ceremonies and customs their recitation entails. The archæology and imagery of the Rosary are dealt with in three chapters by En Victor Oliva (with his brother, the publishers and printers of the book), to whose research is largely due the rich series of illustrations, including those of the Virgins (i) of the Rose, (ii) of the Rosary or Hortus inclusus, (iii) of the Rose Tree, (iv) of the "Psaltiri" (a conventional designation here used for the earlier representations of the Virgin and Child within an oval nimbus formed by a complete rosary, often with kneeling saints), and (v) the more modern and realistic figure of the Virgin of the Rosary, without nimbus, and attended by two saints.

The more important works of art reproduced include the Virgin of the Rose (Vall de Canet coll.), a replica of the "Nostra senyora de la Antigua" in Seville cathedral; the Knight of Cologne's vision of the Virgin of the Rose, Mallorcan school, early sixteenth century; the Virgin delivering a rosary to St. Dominic and a girdle to St. Francis (Sunyer coll.); and a whole series of altar-pieces depicting one or other rosary legend. But it is in the domain of the decorative arts that the variety and ubiquitousness of the theme are best illustrated. Again, but a few of the principal items can be mentioned—a reproduction in colour of the ceiling of tilework figuring the battle of Lepanto in the votive chapel of the Roser at Valls (mid seventeenth century); drawings of the peculiar glass sprinklers for perfumed water used by the majorals at Montgay; processional crosses, that of Tora with a statuette of the Madonna of the Rosary on the back; enamels and jewellery; carvings and statuary; altar-frontals, embroidered or of gilt leather. The iconographer will find the book a corpus of popular imagery and illustration of a special type, from which, however, humorous compositions of recent date are not excluded. Mention must, in conclusion, be made of the book's own illustrations, a score of head- and tail-compositions in colour of rosary legends, but more especially of ceremonies and incidents in the rosarian life of Catalan towns and villages, by an artist who has remained anonymous but deserves fame for the learning, vividness and spaciousness of his conceptions. An edition of Don Quixote, illustrated by him, would be something to look forward to. We understand that a companion work to this, upon Our Lady of Montserrat, is contemplated, if not actually under weigh. "The Golden Book of the Rosary" is published in a very limited edition, of which 185 copies were reserved for subscribers.

MR. VAN MARLE SEES IT THROUGH. BY C. H. COLLINS BAKER.

ITALIAN SCHOOLS OF PAINTING. By R. VAN MARLE. Vol. VIII, 507 pp. with 317 ills. + 8 pl.; Vol. IX, 623 pp. with 367 ills. + 10 pl. The Hague (Nijhoff). Each volume, 25 florins.

These volumes of Professor Van Marle's prodigious labours are necessarily of peculiar attraction. Their mere material would ensure this. Of the first, Gentile da Fabriano and Pisanello fill nearly half. From them we pass to the Marches, in which as usual the odd and charming preponderate; the brighter stars being the Salimbeni and Arcangelo di Cola. Of the Umbrian late Gothic School, which follows, Ottaviano Nelli is the principal figure. Thence we reach Lazio and the Abruzzi, and so to Southern Italy, Sicily and Sardinia. All the works in these regions, as the Professor says, "are very poor in quality," but as the influence of Nelli and dimly that of Gentile are traceable throughout it was but logical to classify them. But it is interesting to measure the depth of the drop from Gentile to the strange medley of his following. It is perhaps even more noteworthy how even in Pisanello, who combined the influences of Stefano da Verona and Gentile, so little of the quality of his *Madonna of the Quail* and his San Fermo *Annunciation* is found. One would have prophesied far greater things from the creator of the lovely angel in San Fermo than, for example, the *St. Jerome* in the National Gallery, which Van Marle accepts as Pisanello's, or the S. Anastasia fresco.

The level of quality in Volume IX is on the whole better sustained. Starting somewhat *piano* with Bicci di Lorenzo and the feeble and disputable Paolo di Stefano, interest quickens with Lorenzo Monaco and Parri Spinelli, especially in the drawings reproduced. Surely no master ever had a more unsatisfactory following than Lorenzo, himself a mediocrity. Apropos of the Maestro del Bambino Vispo, if he were, as Professor van Marle suggests, the author of the strangely Rhenish-looking figures 130 and 133, the mere influence of Agnolo Gaddi and Lorenzo will not account for him. Nor, if he be the author of the Utrecht *Madonna and Saints,* is it easily credible that he was uninfluenced by Masolino. With this delightful and sometimes noble master the interest of this volume reaches its climax, thence descending through Sassetta and Giovanni di Paolo to Sano di Pietro. Speaking of Sassetta's *Nativity of the Virgin* at Asciano, Professor Van Marle notes that it shows that this artist sometimes studied the greater Sienese more closely than he did Fei. An even more conspicuous proof is the Fogg Art Museum *Descent into Limbo,* which is "lifted" clean from Duccio. The variety of Sassetta's styles, as elucidated here, is interesting: the puzzling difference between his Asciano *Nativity* (of *c.* 1420-3), for example, and his Chiusdino *Madonna and Saints* (of *c.* 1433) is explained by Van Marle as due to the supervention of Giovanni di Paolo's influence. But it is difficult to find in the latter chapter and verse for this suggestion. In type and feeling the picture is nearer to Domenico di Bartolo than Giovanni di Paolo. And in discussing the formation of

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Sassetta surely some influence from Masolino must be admitted; Fei and the earlier Sienese alone do not account for the mood and forms found in the Asciano picture. Another surprising element in Sassetta is the *Madonna and Child and Two Saints* in the Osservanza Church, Siena, which is dated 1436, and confidently given to him by Professor van Marle. For here is a strange foreshadowing of Matteo di Giovanni or Neroccio. Giovanni di Paolo is a much more consistent personality, and Van Marle is right in feeling that the *SS. Fabian and Sebastian* in the National Gallery is nearer someone like Giacomo del Pisano than Giovanni. He treats Sano di Pietro fully, not unjustly criticizing the mechanical sameness of so many of his works. To his list of them might be added the *Madonna and Child,* with the heads of SS. Jerome and Bernardino and angels, at Buckingham Palace. Inevitably there will be many dissentients to many of Van Marle's attributions: so valuable, however, is the main part of his compilation and research that he could afford to be even more disputable without impairing the permanent utility of his great work.

The Complete Woodcuts of Albrecht Dürer. Edited by Dr. Willi Kurth. Introduction by Campbell Dodgson. Portfolio containing 44 pp. + 346 pl. (Foyle.) £7 10s.

Albert Durer. By Pierre du Colombier. 190 pp. + 60 pl. (Les Maîtres du Moyen Age et de la Renaissance.) Paris (Michel).

Both these publications have the appearance of owing their origin primarily to the fact that in this fourth centenary year of Dürer's death the market for Dürer literature will be particularly good. That is, of course, a publicist motive rather than a strictly creative one; but it shall not be denied that both the works in question are in their way welcome and valuable additions. Dr. Kurth's publication, indeed (it is probably more to be recommended in book-form than as a portfolio), is nothing less than monumental in its aspirations and compass—as Mr. Dodgson says in an introduction that is probably more critical than the work it introduces: "A volume of reproductions incomparably better and more complete than any previously existing." There are no fewer than 346 cuts, reproduced on somewhere about 200 plates; the letterpress section consists of succinct notes on each individual cut or group of cuts. Criticism of such a mass of material can, clearly enough, follow two directions: whether all that is included *should* have been included, and whether things were omitted that should not. It takes the most specialized specialist, of course, to decide many of the points arising, and as a general rule Dr. Kurth has preferred to keep on the safe side of completeness, and to *in*clude rather than to *ex*clude. The result is that there is certainly school work interspersed with the master's own; one need only refer to Geisberg's great publication to find minor names attached to things included by Kurth. The *lectio difficilior* is, probably, in most cases correct. But there is nothing more dangerous than to be dogmatic on such points, and we do not quarrel with Dr. Kurth for taking a broad and comprehensive attitude. On the whole we incline to the view that even greater comprehensiveness would have improved the work, and made it more valuable even than it is at present. To begin with, certain cuts should certainly have been included which, indeed, are in Dr. Winkler's new edition of Dürer in the *Klassiker der Kunst* series. In particular should be mentioned the printer's mark of Jodocus Badius Ascensius (P. 286), which is beyond doubt from the master's own hand; furthermore, there are the title-borders B. app. 30, and that with the lute-playing angel, P. 204. Possibly the omission of these is due more to oversight than to deliberate rejection; but the further question might be raised whether in a work of such ambitious aims all of, say, the early Hortulus illustrations should not have been reproduced instead of only a selection. This would possibly have entailed two volumes, but then a really complete corpus of reproductions would have been available. As it is, Dr. Kurth has not altogether fulfilled his intentions, though he has gone far towards it, and the plates of his work, including as they do much of the best of Dürer's genius, are technically beyond reproach. M. du Colombier's publication is of a very different nature to Dr. Kurth's. His task was to summarize the whole of Dürer's significance as an artist, to produce a book in which the *minutiæ* of criticism are left aside, and which is intended to be read with Mr. Dodgson's volume on the engravings, Dr. Kurth's on the woodcuts, Lippmann's on the drawings, and Winkler's for all but the latter, at one's side for reference. There is little in it that could definitely be said to be new, and little missing in it that could be said to be essential. Written in a style at once elegant and eminently readable, it copes bravely with the mass of results obtained by decades of laborious research. That is ample praise for a book of this nature.

K. T. P.

Gothic and Renaissance Bookbindings. By E. Ph. Goldschmidt. In two volumes. Vol. 1, Text, 8 + 370 pp. + 3 pl.; Vol. 2, Plates (110). (Benn.) £6 6s.

Mr. Goldschmidt, in these handsome volumes, gives a catalogue raisonné of 268 specimens of bookbinding in his possession, and reproduces over a hundred of them, besides giving reproductions of a considerable number of individual stamps. Many of the bindings are of great beauty, an admirable testimonial to the Cambridge University Press under its present distinguished head, as indeed is the whole work.

In his introduction Mr. Goldschmidt tells us that his object in forming his collection was mainly to secure specimens which could "for some reason or other be more or less exactly localized and dated, and if possible assigned to a definite bindery; or at least [could] be brought into connexion with some definite person, be he a binder, an owner or a bookseller who had commissioned the binding." He has therefore thought of the value of any specimen as evidence rather than as a thing of beauty; though, as has been already said, the latter element is by no means wanting.

This, of course, is the right way of setting to work if results of any scientific value are to be attained, and this book has a very definite value

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for those engaged in similar research. Opinions as to the value of the evidence adduced by one collector or another will vary, each collector must stand the fire of the rest; and there are sufficient indications in Mr. Goldschmidt's work that the game of attributions in the matter of bookbindings will be no less entertaining to the interested onlooker than the like game played by connoisseurs of painting.

In tracing the history of bookbinding in his introduction, Mr. Goldschmidt refers to some small quarto volumes of the twelfth century and suggests that they were the work of some monastic bindery as objects of commerce. Be that as it may, he has no doubt that the revival of bookbinding a couple of centuries later was due to two great monastic institutions, the Benedictine congregation of St. Justina of Padua and the canons regular of Windesheim. The latter of these institutes has an interest for English people, for though there are no longer any canons regular of Windesheim, there are at least half a dozen convents of canonesses of which four are English foundations.

Another small point may be referred to as showing the trifles which count in investigations of the kind to which Mr. Goldschmidt has devoted himself. He deals on p. 159 with a "Moses-head" stamp on which are two initials which may be E. M., F. M., or K. M., the more likely being F. M. But his difficulty is as to what F. before Moses might mean: at first sight it should be "frater" as the binding is monastic, but would a Cistercian have the name Moses? Why not? There were at least two saints of that name, a Roman martyr of the third century, and the "Ethiopian" to whom a church in Venice is dedicated. And in conclusion, in view of a future edition, it may be pointed out that a confessional (p. 9) is not a "manual" for a parish priest!

E. B.

Der Goldschmiede Merkzeichen. IV Band; Ausland und Byzanz. By Marc Rosenberg. 821 pp. Berlin (Frankfurter Verlags-Anstalt). M.50.

Dr. Marc Rosenberg, in his latest volume, deals with the goldsmiths' marks of the "Ausland," that is to say all European countries outside Germany. The work witnesses to untiring patience and perseverance, combined with an enthusiastic affection for the subject. The marks alone, over five thousand in number, carefully reproduced, are sufficient to merit the gratitude of those of us who study the goldsmith's art of the past; but the writer goes further, and in most cases gives the reference to the particular object on which the marks occur and its ownership. No doubt this method of compilation has to some extent helped in deciding the allocation of the marks, but in itself it has the utmost value. The section relating to each country is introduced by a good bibliography of the latest literature on the subject which completes the history of the marking of silver as far as is known at present. The information provided on the subject of modern hall-marks will be welcomed by many who have been puzzled by the minute marks common to various countries, and now for the first time clearly set out and explained. The writer enters into interesting discussions on important chapters in the history of the art, such as those which concern the early goldsmiths of Bruges, the work of Godefroid de Claire and Hugo of Oignies; he has much to say on important finds, such as that of Nagy Szent Miklos, and he devotes a great chapter at the end of his volume to Byzantine work, with reproductions of many vessels and their marks, and references to the many articles on the subject. The discoveries in Cyprus and Syria are discussed, and we learn where these treasures have now found a resting-place.

In this colossal amount of research nothing seems to have escaped the author's notice; the mass of literature studied is enormous, and every book and article is duly noted. The chapter on French marks strikes us as particularly full and informing, a great advance on what we already know, though a sad witness to the paucity of silver of early date now existing. Incidentally we note the writer's interesting suggestion as to the provenance of the well-known French beaker at Oriel College, Oxford. Italy seems to be waiting for a competent native writer to work out the history of her marks. With regard to Great Britain Dr. Rosenberg pleads for a systematic register of marks—we suppose he refers to one on similar lines to the classified list at the end of his book—as well as an inventory of work still preserved; we fear that the latter would require many volumes to set forth the whereabouts of English silver in this country, not to mention that which has crossed the Atlantic.

But we can have nothing but praise for Dr. Rosenberg's work; we recognize his knowledge and his marked ability in this direction. His book will be of vast assistance in determining the place of manufacture of many pieces of silver which have hitherto baffled us; it will also lead us to revise some attributions which we, with our smaller knowledge, have perhaps been too ready to make.

W. W. W.

The Portrait of Sir John Soane, R.A. (1753—1837), set forth in letters from his Friends (1775—1837). By Arthur T. Bolton, F.S.A., F.R.I.B.A. 550 pp. + 47 pl. (Soane Museum.) 16s.

In criticizing a collection of a great man's letters, for such is the nature of this book, a reviewer is concerned with the competence and skill of their editor, as well as with the great man himself. In Mr. Bolton, Soane has found the ideal biographer, for after winning the Soane Medallion (the blue ribbon of architectural students) in 1895, Mr. Bolton became Curator of the Soane Museum after the war, and his tenure of office has been marked by a series of interesting publications, of which this is the most important, dealing with the life and works of one of the greatest of English architects. Sir John Soane may or may not have been a good correspondent: that one can hardly judge from the present volume, because it consists mainly of letters received, the few letters from Soane himself being, for the most part, mere rough drafts of the actual letters.

Here the editor comes in, supplying a continuous narrative by means of annotations, often in the form of extracts taken from the diaries of Soane and his wife. If anything, the book is over-edited, the wealth of footnotes and biographical notices of

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every person mentioned incidentally, even down to servants, being almost too generous. But that is a good fault, and the result is a really engrossing life of a remarkable man, for Soane had decidedly a temperament. His temperament, in fact, accounts for the most unhappy passages in the book, connected with disappointments in practice, intrigues at the Royal Academy, and similar experiences shared by every professional man. But he was, on the whole, brilliantly successful in both a worldly and a professional sense. His personal sorrows were the death of his wife, the comparative failure and early death of his architect-son, and the bitter estrangement of his only other son. But in spite of frequent references to this sadder side of his life, these letters give us a vivid picture of a clever and ambitious man's rise from nowhere to celebrity. He moved in a brilliant circle which included Flaxman, Canova, Chantrey, Turner, Shee, West, and a host of other distinguished artists. He also had, in later years, a taste for feminine society which accounts for many of the letters received by him in old age. But the most interesting and valuable aspect of the book rests in the light that it sheds on architectural travel abroad, on professional practice a century ago, on Soane's extraordinary series of brilliant pupils, on his Academy lectures, and on his taste, as a connoisseur, by no means selfish, which enabled him to leave to the nation at his death a collection which is as choice as it is miscellaneous.

The two following extracts are typical of the lighter side of the letters:—

Page 277. " . . . All who visit Athens will abhor Lord Elgin, for he might have taken all he did without materially injuring the buildings, but as his views were mercenary, a mere sorry speculator, he adopted the cheaper and more expeditious mode." (Letter from G. Basevi to Soane, 1819.)

Page 120. " There are some members of the Royal Academy whom I do not much like, tho' no one of those already thought of; I do not chuse to point them out distinctly, and this point is merely noticed to express my wish, that no more guests be selected from that Society, as you might very unintentionally invite those who might not be quite agreeable to me. . . . Will you excuse my expressing a desire that your servant in livery (as he will probably attend you behind your carriage and it may turn out a wet and dirty journey) would bring with him clean shoes and stockings in his great coat pocket, for I am anxious my entertainment may be as elegant as possible." (Letter from Lord Lyttelton, a " noble patron," to Soane, 1808.).

M. S. B.

Die Künstlerzeichnung: ein Handbuch für Liebhaber und Sammler. By Heinrich Leporini. 405 pp. + 169 pl. (Bibliothek für Kunst-und Antiquitäten-Sammler, Vol. XXX.) Berlin (Schmidt). M.18.

In those remembering Dr. Leporini's *Stilentwicklung der Handzeichnung* (1925), the appearance of another book on drawings by this author must necessarily arouse some feelings of misgiving. The methodical pursuit of this branch of artistic research is still, comparatively, so unadvanced, so many problems have yet to be solved, and such a mass of material to be arranged and named, that the gentle art of book compilation never betrays itself more palpably than when, in a selection of plates, important unpublished drawings are consistently passed over and others included, that *have* been written about and made accessible in reproductions. But if in his former publication Dr. Leporini drove the compilation of plates to an extreme, the present one, in regard to its letterpress, differs little from the other in its general method of work. I noticed no acknowledgment to Joseph Meder's *Die Handzeichnung,* but if ever a book was the mere shadow of another, it is this one. This undue dependence on the work of others again betrays itself at a glance: it is obvious from the first that a classification according to the various mediums of the draughtsman is inappropriate to a popular handbook, while it was naturally adopted in a study based on strictly scientific method. In certain lists appended to the book Dr. Leporini has attempted to give some practical information for the amateur, but unfortunately these lists are wholly unreliable. Take, for example, that of the public collections of drawings. While mention is made of the Guildhall Library (which contains a single drawing of interest!), such important collections as Breslau, Göttingen and Modena are omitted, to say nothing of a number of less important collections, including the Fondazione Horne, the Brera, Donaueschingen, Plymouth and Prague. Again, the list of collections in which representative examples of the great masters are preserved omits data of fundamental importance, while it includes much that is of little or no general interest. We are told (quite inaccurately) that but a single specimen by Bernhard Strigel, at Berlin, is known; yet of Montagna, Ercole Roberti, the Carracci, Lucas van Leyden, Baldung or Jordaens (these names are chosen fairly at random) there is no mention at all. For Andrea Mantegna we find the entry: Florence, Paris, Vienna. Is Dr. Leporini really unaware of the existence of five undisputed originals in the British Museum, a greater number than in any other collection? This may be carelessness; but what of the caption to plate 44, a well-known portrait drawing by Holbein at Dresden, which is described as the " English Humanist Morette "? Was Dr. Leporini thinking of Sir Thomas More, or did he believe that Charles de Solier, Sieur de Morette, was an English humanist?

K. T. P.

Keramik und Glasstudien. Heft I. F. Gondelach, der bedeutendste deutsche Glasschneider und seine Rivalen. By Gustav E. Pazaurek. 80 pp. with 34 ills. in halftone. Berlin (Verlag Keramische Rundschau). M.5.

This is the first of a projected series of small monographs by leading authorities on special subjects relating to the history of pottery and glass. The subject of it, Franz Gondelach, born at Grossalmerode, near Cassel, in 1663, was the first of a family of artists and glass-makers to take up the art of glass-decoration by cutting on the wheel. The earliest glass that can be attributed to him is a goblet in the Hessian Museum at Cassel in the style of the engraver Georg Schwanhardt the Elder of Nuremberg; he later developed a style of his own which can readily be recognized with the help of a signed glass formerly in the Mühsam Collection, now in America. This work proves Gondelach to have been a master in the architectural designing of glass vessels as well as in the rendering of figure-subjects as incidental decoration. Like most German glass-cutters of his day, he worked in rock-crystal and other stones as well

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as glass, but he was the first to apply to glass relief-cutting (*Hochschnitt*) as distinct from countersunk cutting. Dr. Pazaurek shows convincingly that we may assign to Gondelach two fine rock-crystal plaques at Cassel with mythological subjects showing a fine, full-blooded baroque treatment of the nude; he has also very ingeniously identified an "*eysskanne*" and three other pieces mentioned in an entry in the Cassel court accounts for 1716. The author goes on to discuss the relationship between the workshop of the Landgrave of Hesse and the glassworks at Berlin and Potsdam. He differs in several particulars from Dr. Robert Schmidt, who in his work on Brandenburg glass claims that Gondelach learned the art of relief cutting from Gottfried Spiller of Berlin; according to Dr. Pazaurek it was Spiller who was the pupil. This little book, like all the works of its author, is a mass of valuable information, and all students of German glass in the eighteenth century will need to keep it at hand for reference.

B. R.

The Story of Architecture in America. By T. E. Tallmadge. 311 pp. + 23 pl. (Allen and Unwin.) 16s.

The reader who survives the catchpenny jacket and "Table of Contents" soon realizes that this is a most interesting and amusing book. It is also the first connected history of architecture in the United States from its beginnings to the present day. It seems strange that American writers, who have produced so many studies of historical buildings in their own country and abroad, should have left so obvious a task neglected so long. English readers will find many new lines of thought in these pages: for example, that there is still standing in Virginia a brick Gothic church erected in 1632, that Boston in 1675 was a half-timbered town, and that Georgian rooms in America were decorated in cheerful colours rather than in the fashionable ivory-white of modern reproductions. We are assured here that much of the refinement of detail in the eighteenth century was due to the universal use of architectural pocket-books, mainly English, where the exact proportions of the Orders, mantelpieces and mouldings were carefully delineated. We are reminded that America has a fine series of "period rooms" in the Metropolitan Museum at New York, and a French quarter more than two centuries old in the "Vieux Carrée" at New Orleans. There is an admirable comparison of the parallel development of one style of architecture in New England and another in the Spanish Missions of California and Texas, and some acute remarks on the failures of town planning in Chicago and Washington. The last two-thirds of the book, dealing with revivals and movements of the past hundred years, is of absorbing interest. But for once the criticism may be made that this volume is, on the whole, rather under-illustrated.

M. S. B.

Guide-posts to Chinese Painting. By Louise Wallace Hackney. Edited by Dr. Paul. Pelliot. 221 pp. + 21 pl. Boston and New York (Houghton Mifflin). $10.

A popular book on Chinese painting was badly needed. Miss Hackney has chapters on "Why the Chinese painter painted what he did," "Landscape-painting: its technique and philosophy," "The Collector and his problem," etc. But the most significant fact about this book is that it is edited by Professor Pelliot, who is not only the greatest living Chinese scholar, but also an authority upon Chinese art and archæology. Professor Pelliot and Miss Hackney seem, between them, to have come to some remarkable conclusions. For example, that Kuo Hsi lived both in the Ming dynasty (p. xii) and the Sung dynasty (p. 163), and that the Emperor Ming Huang (died A.D. 762) was the patron of Po Chü-i (born 772). They have also discovered a number of artists whose names not only have never before been heard, but are also composed of syllables hitherto unknown to the Chinese language.

ARTHUR WALEY

[In view of the character of Mr. Waley's criticism of the above book, and his and our knowledge of M. Pelliot's scholarship, Mr. Waley and ourselves considered it best to give M. Pelliot an opportunity of reading the review. This was done, and we have received from M. Pelliot the following not unexpected comment.—Editor.]

Dear Sir,—I thank you for sending me in advance a proof of Mr. Waley's review, and beg only to add to his list of corrections one trivial item: I have nothing to do either with the authorship or with the editing of Miss Louise W. Hackney's "Guide-posts to Chinese Painting," and my name has been usurped. Of course I am under a sense of obligation to Miss Hackney and to the Houghton Mifflin Company for thinking that my name may have some sort of a market value—which, by the way, the present book will not enhance—but I am old-fashioned enough not to put that name at the disposal of everybody who wants it, and I resent the whole proceeding as a disloyalty.

Yours faithfully,

PAUL PELLIOT

ART IN AMERICA: Philadelphia's New Museum

In January, 1927, we made the statement that Philadelphia would emerge, in a year or two, as one of our chief centres of art. Now she is emerging, and a splendid new museum, called the Philadelphia Museum of Art, crowns the heights of Fairmount, overlooking the river. Philadelphia looks up to it as Athens looked to her Acropolis. One likes to think that there is something symbolic in the way this great museum of art dominates the scene, as if guiding the low-lying factories which stretch mile after mile in every direction.

The building, though not yet completed, was formally opened to the public on March 26. It follows the Greek style, but is free from that cold severity which marks most modern revivals of classical architecture. This is due, in part, to its refinement of line and proportion, its material, and its ornament. A dolmitic marble from the quarries of Minnesota has been employed. It ranges in colour from soft yellow to orange, clouded with silver grey and, because of its variety and depth of tone, seems a part of the hill on which the

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structure stands. The polychrome terra-cotta decoration of the pediments, cornices, and capitals is carried out in broken areas of red, blue, green and gold, and in so restrained a fashion that it strikes no jarring note against the background of a modern city. On the other hand, it brings back to us the classical style in all its bright beauty. The Philadelphia Museum does for the classical what the Cathedral of St. John the Divine in New York does for the Gothic. Both are revivals achieved with true feeling for the periods which formed their styles. But they are not the styles of the twentieth century, and there is some question whether or not they meet the requirements of modern usage. However, both are based on traditions which will not soon be discarded.

As public collections in Amercia have grown, new buildings have been required to house them, and each of our recently constructed museums has contributed some interesting feature to the parent plan—that of the Museum of Fine Arts in Boston, which was worked out after careful study of museums in England and on the Continent. The new Philadelphia Museum is the latest and, in many ways, the most interesting. The Boston plan sought clarity in a definite geographical division of the collection—an Oriental section, a classical section, and so on: Philadelphia provides a continuous "Main Street of Art" from the earliest times down to the present day. Detroit, also, has a chronological sequence of galleries. There one begins with the present and goes back through the centuries by way of America, at the left, or Europe, at the right, towards the art of the Orient. In Philadelphia the sequence leads from ancient art at one extreme to modern American at the other, but one enters in the middle, at the close of the Gothic period and the beginning of the Renaissance. Boston divided each collection according to quality, placing the main collection on the upper floor and the study collection on the floor below: Philadelphia follows this plan, showing fewer objects in the upper galleries and making frequent changes in the installation. Philadelphia has provided ample space for its educational activities, and compares favourably in this respect with the new Fogg Museum at Harvard. No doubt this fact was taken into account by the General Education Board of the Rockefeller Foundation when it awarded to the Philadelphia Museum $350,000.00, the first gift from that Foundation to a museum of art in America.

The most interesting feature of the new museum, however, is the arrangement of the main collection and the use of authentic period rooms—what the Director, Dr. Fiske Kimball, calls the "visual dramatization of the history of art." The wings are divided longitudinally into three sections. The central top-lighted section is subdivided transversely into galleries of moderate size, in each of which the fine and applied arts of a period are shown after the usual manner of modern museum installation. Flanking these galleries at the right and left are side-lighted rooms—authentic rooms of the period, in which the arts of the time are displayed with due regard for a beautiful and historically accurate ensemble.

Only the English and American sections are now complete, but these are so satisfactory that a more or less detailed description of them is warranted. Flanking the five central galleries are ten period rooms. Four of these—three from Sutton Scarsdale and one from Wrightington Hall—house the collection of English paintings bequeathed to the museum by the late John H. McFadden. The bequest was made on condition that the collection be installed by February, 1928. Had Philadelphia not been ready to take it, it would have gone, according to the will, to the Metropolitan Museum in New York. Included in the bequest are some forty paintings ranging from Hogarth to Linnell. Among the landscapes are three Constables, two Cromes, a Gainsborough and a Turner; among the portraits, Gainsborough's *Lady Rodney* [PLATE on p. 246], Reynolds's *Edmund Burke* and *Master Bunbury,* six Raeburns, eight Romneys, a Hoppner, and a Lawrence.

The rooms in which this collection is installed range in date from 1730 to 1760. Sutton Scarsdale in its present form was built by Nicholas, fourth Earl of Scarsdale, in 1724. According to the records it was designed by "Francis Smith of Warwick, Gentleman Architect," and the carving was done by "Edward Poynton of Nottingham, Gentleman Carver." One of the rooms brought to Philadelphia has overmantel carving in the style of Grinling Gibbons, another has columns flanking the fireplace and doorways in the style of Sir Christopher Wren. The third room suggests William Kent. The fourth of the series comes from Wrightington Hall, and shows the French influence of the time of Thomas Chippendale. These panelled interiors illustrate the development of the English eighteenth-century style down to the time of Robert Adam.

In many respects the most beautiful of these rooms is the one from Sutton Scarsdale in which are hung Gainsborough's *Lady Rodney,* Constable's *The Dell at Helmingham,* and Turner's *Burning of the Houses of Parliament.* Against the background of oak panelling and carving the grey-green damask of the wing chairs, the rose marble of the fireplace, the blue-green of Lady Rodney's gown, and the sparkle of Constable and Turner combine to make a strong case for period installation.

Very different but no less beautiful is the room from the Treaty House, Upminster, which was built about 1745. This was given to the museum by Mr. William M. Elkins to contain the collection formed by his father, the late George W. Elkins. As this was a country house the room retains all the fine simplicity of the earlier Georgian style. The walls are of soft, pale green, and the effect is greatly enhanced by the introduction here and there of bits of Chinese porcelain. Gainsborough's *Miss Linley* hangs over the fireplace, framed by carved draperies and columns of great dignity.

The latest of the English rooms, one from Tower Hill, is in the Chippendale style of about

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1760, and is the gift of Mr. and Mrs. John D. McIlhenny. Its palladian window is closely akin to the large one in Philadelphia's Independence Hall.

The rooms flanking the early American section include two of the sturdy Pennsylvania-German type which formed the background for the development of Penn's colony. They are the gift of Mrs. Pierre du Pont and Mrs. Lammot du Pont. A drawing-room from the Powell House in Philadelphia, of the Chippendale style which took so strong a hold there, is the gift of Mr. George D. Widener, and from the Derby House in Salem comes an example of the restrained Adam style of the end of the century. This is one of the few rooms extant upon which Samuel McIntire, the wood-carver, and Charles Bullfinch, the architect, collaborated. Twenty-seven other period rooms are planned for the completed museum.

In the American wing the Thomas B. Clarke collection of American portraits is now shown to the public in its entirety for the first time. It contains a remarkable group of pre-Copley paintings—works by such men as Smibert, Wollaston and Robert Feke, who carried on the Hogarth tradition in the colonies long after it had given place to a more gracious manner in England. This loan is of especial interest in Philadelphia, a city which played an important part in early American history.

Though the section of Renaissance and later European art is not yet completed, the central galleries are hung with paintings, chief among which are some forty of the Italian, Flemish, Dutch and French schools from the John G. Johnson collection. Among the first things one sees on entering the galleries are the two superb panels by Roger van der Weyden, *Saint John supporting the Virgin* and the *Crucifixion*. The quality and content of the Johnson collection is too well known to need comment, but one wonders, occasionally, at the pictures chosen for the opening exhibition. *The Girl with a Lute*, in its present lighting, appears less a Vermeer than ever before.

Viewing the Philadelphia Museum as an outsider, as one who knows little of the struggle which has brought it about, one has great hopes for its future. Its main lines of development are sound. The chief emphasis is on Americana, in a city which was the first capital of the nation and a centre of our early culture. There is a superb collection of English eighteenth-century painting and decorative arts, and it was in these that the arts of Philadelphia had their roots. The plan of the museum is remarkable for its clarity, its educational presentation, yet no sacrifice of quality has been made to further this end. The size and colour and location of the museum building are matched by the dynamic force of the campaign for funds and the zeal of those who are backing the enterprise. The museum's widespread publicity is of an educational and even an inspirational character, of a type calculated to arouse the interest of everyone. The museum's ideal is one of service to the community, and its committees have taken the people into their confidence. One can but hope that its future standards will be as high as those in the English and American wing, and one has reason to suppose that they will be so. The museum has recently taken an option on a fine façade from a Burgundian monastery of the twelfth century. Publicity is making the man on the street want that façade and explaining to him why he should want it. There is every indication that the funds will be provided for its purchase.

ELLA S. SIPLE

LETTERS

"NOTES ON PICTURES AT DRAYTON HOUSE."

DEAR SIR,—The author of the article entitled "Notes on Pictures at Drayton House," which appeared in the February number of THE BURLINGTON MAGAZINE, seems to be in a quandary about an unexpected figure of the Joseph type which appears in Plate I, c (*Holy Family and St. Elizabeth*) in Captain Stopford Sackville's collection. May I suggest that this is not the figure of Joseph at all, but that of Zachariah, the high priest, on a visit with his wife and the youthful St. John; that, moreover, his standing as a priest of literary attainments is indicated by the roll of manuscript in his right hand. This interpretation would remove Plate I, c from a close connexion with the two others which, by virtue of the interesting "machine for learning to walk," have been labelled idylls of intimate home life.

Yours faithfully,
FRIEDRICH OBERNEDER

Seminar St. Max,
Passau,
Germany.

MEDIEVAL ENGLAND AND COLOGNE

SIR,—After reading the articles by Dr. Bernath ("An East Anglian Primitive in Germany," p. 159) and Mr. Constable ("English Illumination: the Last Phase," p. 197) in your last issue, I feel that there is a danger of a too hasty acceptance of Dr. Freyhan's conclusions, and I wish at any rate to set up a note of interrogation. I have been unable to detect English influence in the reproductions from the Willehalm MS. at Cassel, which is the subject of Dr. Freyhan's fine monograph, and which he regards, I believe correctly, as a work of the Cologne school. This school was largely influenced by the products of the Netherlands and N.E. France, which also influenced our own illuminators and painters. But that these had any marked influence on the ateliers of Cologne I very strongly doubt.

As to the splendid *St. Michael* at Berlin, it may be English, and I should like to share Dr. Bernath's confident opinion. I have not, however, seen the original, and therefore withhold judgment.

Yours faithfully,
SYDNEY C. COCKERELL

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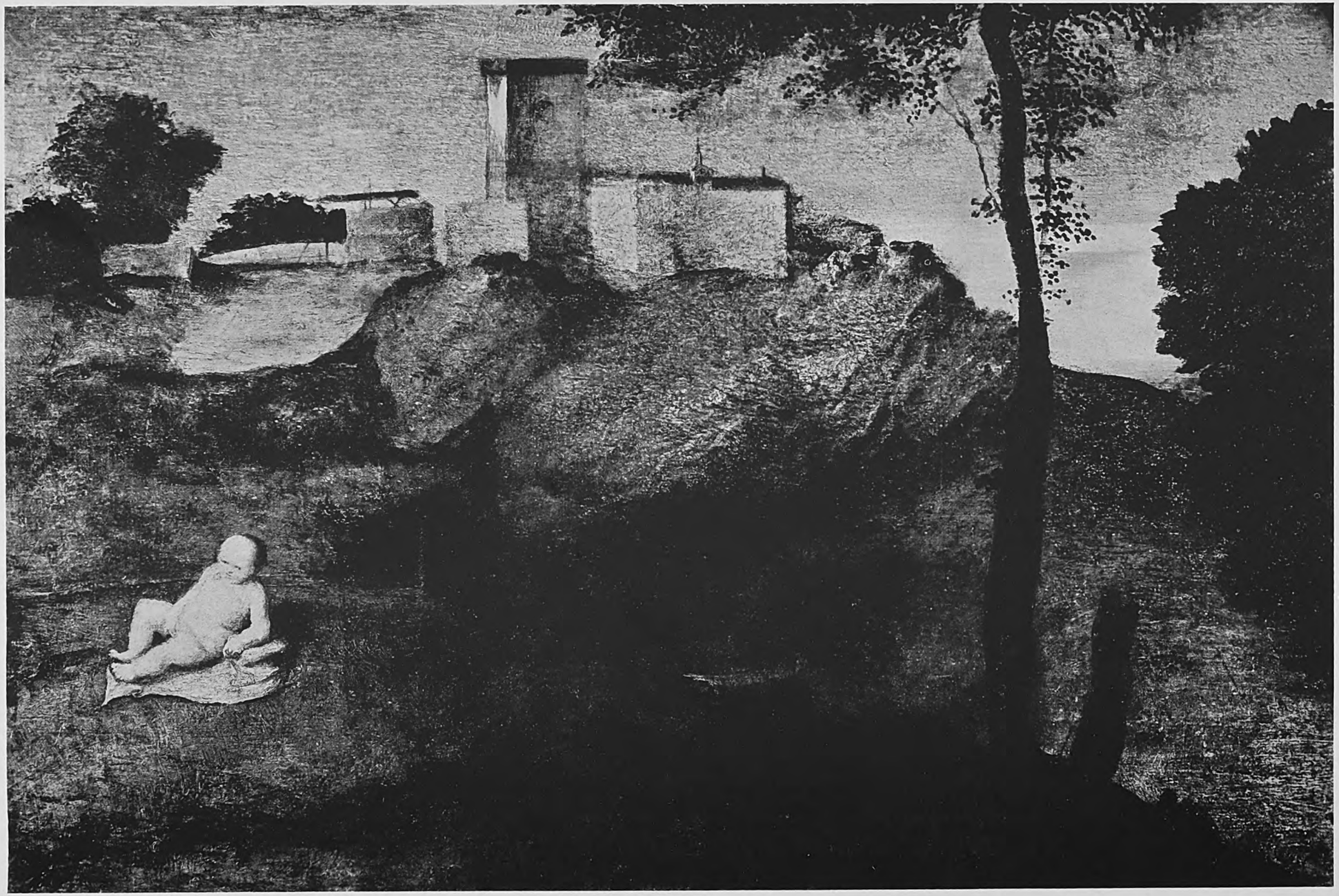

The Infant Paris exposed by Priam's orders, here identified as by Giorgione. Panel, 38 by 56.5 cm. (Mr. Frank Jewett Mather, Princeton University)

GIORGIONE [illegible]

BY SIR MARK [illegible]

I HAVE [illegible] the FRONTISPIECE [illegible] very bad photograph [illegible] property of [illegible] Frank Jewett Mather, Jr., [illegible] University, New Jersey, U.S.A. [illegible] it at the sale of the property of [illegible] Fitch, dramatist, but in what [illegible] know. Its owner considered and [illegible] be by Giorgione. Since I have [illegible] some of the circumstances connected [illegible] painter's early activities, and have [illegible] attraction which the Paris legend possessed [illegible] him in his youth, I was led to take [illegible] again into consideration in connection [illegible] Giorgione, for the subject of it can be [illegible] than the Infant Paris exposed by [illegible]

Sir Joseph Duveen was kind [illegible] get the picture photographed [illegible] expert photographer, and it is [illegible] which is here reproduced. It leaves [illegible] in my mind but that the attribution [illegible] The composition is obviously Giorgionesque. The colouring is described as rich [illegible] colours used are those characteristic [illegible] artist's early palette. The sky is a [illegible] blue fading down to a silvery yellow. The [illegible] castle is of a greyish violet with a dash of rose [illegible] upon the flank of the tower. The foreground has darkened with time; the whole surface is rubbed but not repainted. The painting is very thin with little preparation. Such thin painting was, alas! Giorgione's way when dealing with a panel. It is a marked feature in the Allington pictures, in Lord Northampton's [illegible] and in the Seminario *Apollo*; indeed [illegible] last the grain of the wood can be seen [illegible] through the paint. The fact that [illegible] Giorgione's panel paintings have survived [illegible] be accounted for by his defective [illegible] laying on his colours.

The child Paris here bears close resemblance [illegible] to the child in the *Birth of Paris* in the Lesser copy about which I have previously written at length. The Mather picture, however, is obviously a rather later [illegible] It groups itself comfortably, alike in [illegible] and in the spirit of its landscape, [illegible] Bergamo *Orpheus* and the Seminario [illegible] I venture therefore to ascribe it, [illegible] the year 1498.

I have referred once or twice, [illegible] where, to a picture by Giorgione which [illegible] to be unknown to students, and has [illegible] been published. I take the present [illegible] of calling public attention to it [illegible]

career, and [illegible] the very last [illegible] house in question [illegible] remained clearly in [illegible] life. The tower is [illegible] Venetio, being buttressed [illegible] angles.

The other day, [illegible] I took a [illegible]

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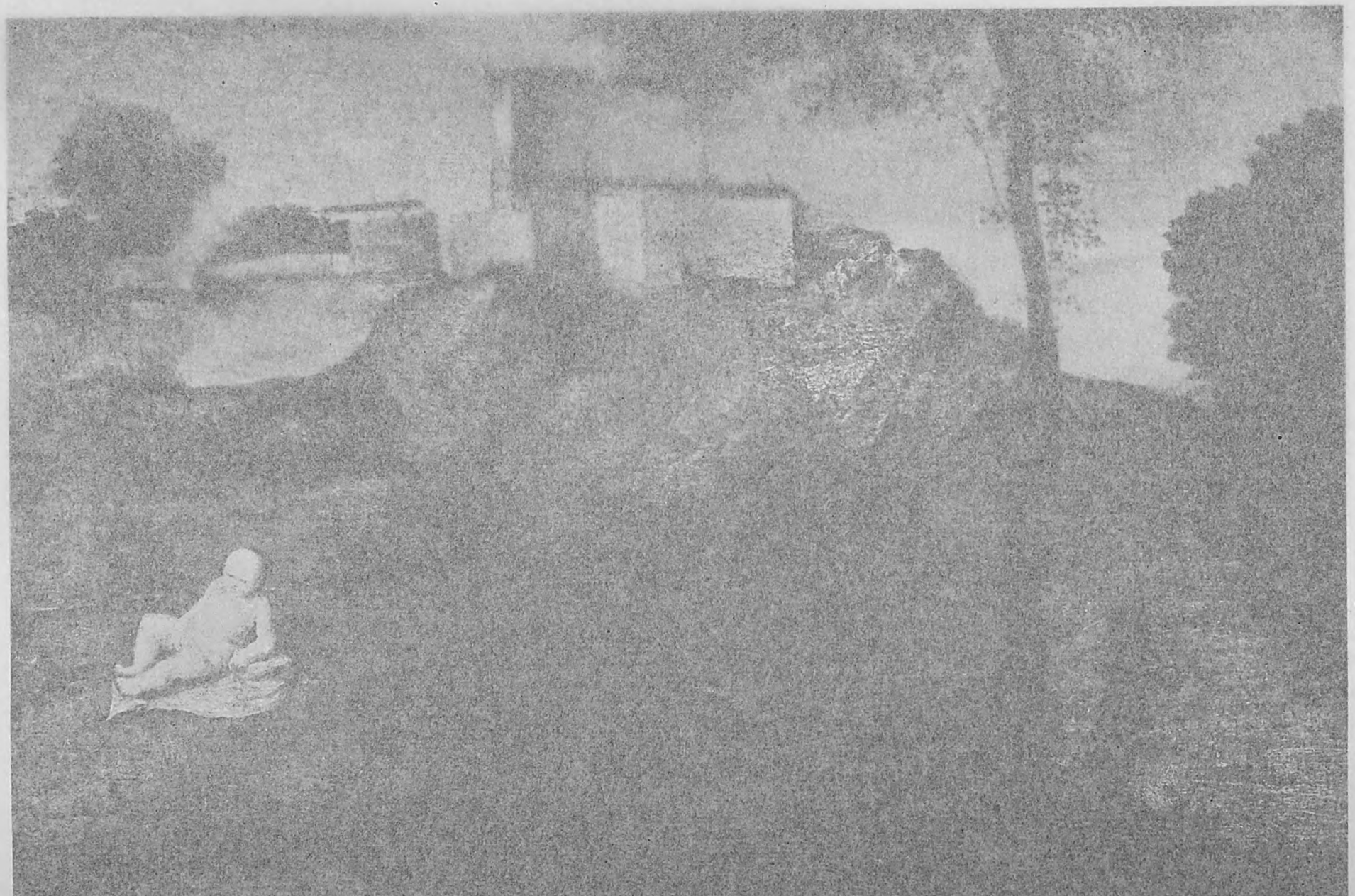

The Infant Paris exposed by Priam's orders, here identified as by Giorgione. Panel, 38 by 56.5 cm. (Mr. Frank Jewett Mather, Princeton University)

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GIORGIONE AGAIN

BY SIR MARTIN CONWAY

I HAVE long known the picture in the FRONTISPIECE, but only from a very bad photograph. It is the property of my friend Professor Frank Jewett Mather, of Princeton University, New Jersey, U.S.A. He purchased it at the sale of the property of the late Clyde Fitch, dramatist, but in what year I do not know. Its owner considered and considers it to be by Giorgione. Since I have worked out some of the circumstances connected with that painter's early activities, and have shown the attraction which the Paris legend possessed for him in his youth, I was led to take this picture again into consideration in connexion with Giorgione, for the subject of it can be no other than the Infant Paris exposed by Priam's orders.

Sir Joseph Duveen was kind enough to get the picture photographed for me by an expert photographer, and it is that photograph which is here reproduced. It leaves little doubt in my mind but that the attribution is correct. The composition is obviously Giorgionesque. The colouring is described as rich, and the colours used are those characteristic of the artist's early palette. The sky is a greenish blue fading down to a silvery yellow. The castle is of a greyish violet with a flash of rose upon the flank of the tower. The foreground has darkened with time; the whole surface is rubbed but not repainted. The painting is very thin with little preparation. Such thin painting was, alas! Giorgione's way when dealing with a panel. It is a marked feature in the Allington pictures, in Lord Northampton's, and in the Seminario *Apollo;* indeed in the last the grain of the wood can be seen showing through the paint. The fact that so few of Giorgione's panel paintings have survived is to be accounted for by his defective method of laying on his colours.

The child Paris here bears close resemblance to the child in the *Birth of Paris* in the Loeser copy about which I have previously written at length. The Mather painting, however, is obviously a rather later work. It groups itself comfortably, alike in composition and in the spirit of its landscape, with the Bergamo *Orpheus* and the Seminario *Apollo*. I venture therefore to ascribe it, say, to about the year 1498.

I have referred once or twice, here and elsewhere, to a picture by Giorgione which appears to be unknown to students, and has never before been published. I take the present opportunity of calling public attention to it [PLATE II, A]. The subject resembles that of the Giovanelli picture—the so-called *Adrastus and Hypsipyle*. In both we have a woman and child seated on one side and a man with a long rod or lance standing on the other, and paying little or no attention to the lady. In both the landscape is the most important feature. Everyone will be immediately reminded of the St. Liberale with his long lance in the Castelfranco *Madonna*. What the figures are intended to be concerned about is not discoverable, but that was Giorgione's way. It is seldom that the formal subject of his picture is illustratively expressed. The thing appeals to the spectator's emotion, not to his intelligence.

The reader will observe in the background of the Northampton panel a tower with an adjacent farm-house. The same tower and the same farm-house appear in the background of the Loeser copy of the lost *Birth of Paris,* and it is notable that the house reappears once more in the Louvre *Fête Champêtre,* but this time seen from the opposite or chimney side. These three representations of a house, the same in all important features but seen from three different points of view, and painted one in the artist's youth, one about the middle of his career, and one in almost the last or perhaps the very last year of his life, prove that the house in question was very familiar to him, and remained clearly in his memory throughout his life. The tower is of unusual character for the Veneto, being buttressed at its four angles.

The other day, being in those parts, I took a car at Vicenza and went a-hunting after this tower. For three days I wandered to and fro visiting every village within range of Castelfranco. I only found one tower buttressed at the four corners, and that is the tower of Bassano Cathedral. Its top storey has been rebuilt. Originally it doubtless resembled the tower of the Rocchetta at Verona. As for towers with four corner turrets, I found none except at Castelfranco, but they were merely features of that town's encompassing wall. The cathedral and castle of Bassano stand on an outjutting hill-promontory decorated by trees, but there is no detailed reminiscence of these that I can discover in the pictures.

Curiously enough, on leaving Bassano by the Treviso road, I noted, a short distance out, a farm-house possessing every feature of that depicted by Giorgione. It had the same long and short roofs, the same single chimney in a similar position, and a similar veranda. It will be claimed that there must have been many

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houses of this type, and that is true. I found several that were similar in the immediate neighbourhood of Bassano, but no other so exactly like, while a few miles away the type disappeared.

Bearing in mind that the first picture Giorgione painted shows no trace of the influence of Bellini, and that the two Allington pictures have landscape backgrounds taken from points about four miles distant from Bassano, it is tempting to suggest that the youthful Giorgione may have laid the foundation of his art as apprentice to some Bassano painter, but whether such a possible teacher existed there at the required date I am not able to assert.

Before quitting the Northampton picture let me add a word as to its date. There is in my possession an often published picture by Lorenzo Lotto, sometimes wrongly called *Danaë*. It has nothing to do with that venal lady, but depicts a clothed maiden asleep at the foot of a tree with a cherub pouring not money but flowers into her lap — in fact a maiden's dream of love [PLATE II, B]. This picture was painted, as is generally agreed, about the year 1506. It is admittedly of Giorgionesque character. It seems evident to me that it was prompted by this very picture of Giorgione, which therefore must have been made before 1506. I do not know at what date Lotto became Giorgione's pupil. Lotto's picture, in fact, bears to Giorgione's just the same relation as Giorgione's *Finding of Paris* at Allington bears to Bellini's *Allegory* in the Uffizi. An approximate date for the Northampton panel will therefore be about 1503.

GIANFRANCESCO RUSTICI

BY THE LATE CHARLES LOESER

THE traveller to Florence by the great northern road from Bologna, or by the more eastern way that leads from Faenza through the narrow valley of the Mugnone, will enter the town at the Porta San Gallo. Continuing along the ancient Via Larga (now Via Cavour), the widest of the four streets which lead directly to the four sides of the Cathedral Square, he will here face the Baptistery of San Giovanni. This building, first erected as a temple to Mars was, in early Christian times, consecrated the first Florentine Cathedral. Standing here, feasting his eyes on the noble mass and lovely surface, he will experience a thrill of delight upon observing the three great bronze statues that crown Ghiberti's earlier gates on the north front of the Baptistery. Of all the bronze statues that adorn the streets and buildings of Florence, these are the first to greet the visitor on entering the ancient centre of the town. The group represents the Baptist in the act of addressing the Levite and the Pharisee: these two standing outside the pair of fluted colums, with their entablature, that frame the central figure alone, and thereby enhance its majesty.

These statues are the work of Gianfrancesco Rustici (1474-1554). The beautiful frame of cinquecento architecture for the St. John is presumably also his. He was given the commission in 1506; and the statues were set up, as we see them now, in 1511. He seems to have had trouble over the payments. A provisional 450 gold florins, mainly to cover the outlay for the metal, was paid him during the progress of the work. In 1519 no settlement had yet been reached. Finally, so late as 1524, his last demand was met with a payment of 700 gold florins, making 1,150 the total he received. Vasari, whose account of the whole affair is supported by official records which are still in existence, says that 2,000 gold florins is the very least he ought to have had.

The Rusticis were a patrician Florentine family. Their imposing palace, with its own piazza in the oldest section of the town, is to-day still known by the ancient name. Vasari presents the artist Gianfrancesco in the part of the complete gentleman: one blessed with a sufficiency of wordly goods, and engaged in the practice of architecture, sculpture and painting,

> " not for gain in the way of the hireling artisan; but rather as one who loved the arts; and found his reward in the honour his work conferred on him. . . . In truth they that make their gain and the satisfaction of their material wants their chief and last purpose rarely attain to any signal excellence; even when they chance to be richly gifted."

Our historian, whose predilections in the field of the greater and the minor arts never fail to display true discrimination and *gusto*, thus fitly moralizes.

This citation may explain how it happened that the Merchants' Guild (Arti di Calimala), which was charged with the care of the Baptistery and the works relating to the building, found their easy victim in Rustici. Vasari's resentment at the way his hero was treated by this official board, his tales of Rustici's numerous works, his digressions, with sidelights on the artist's friendships and

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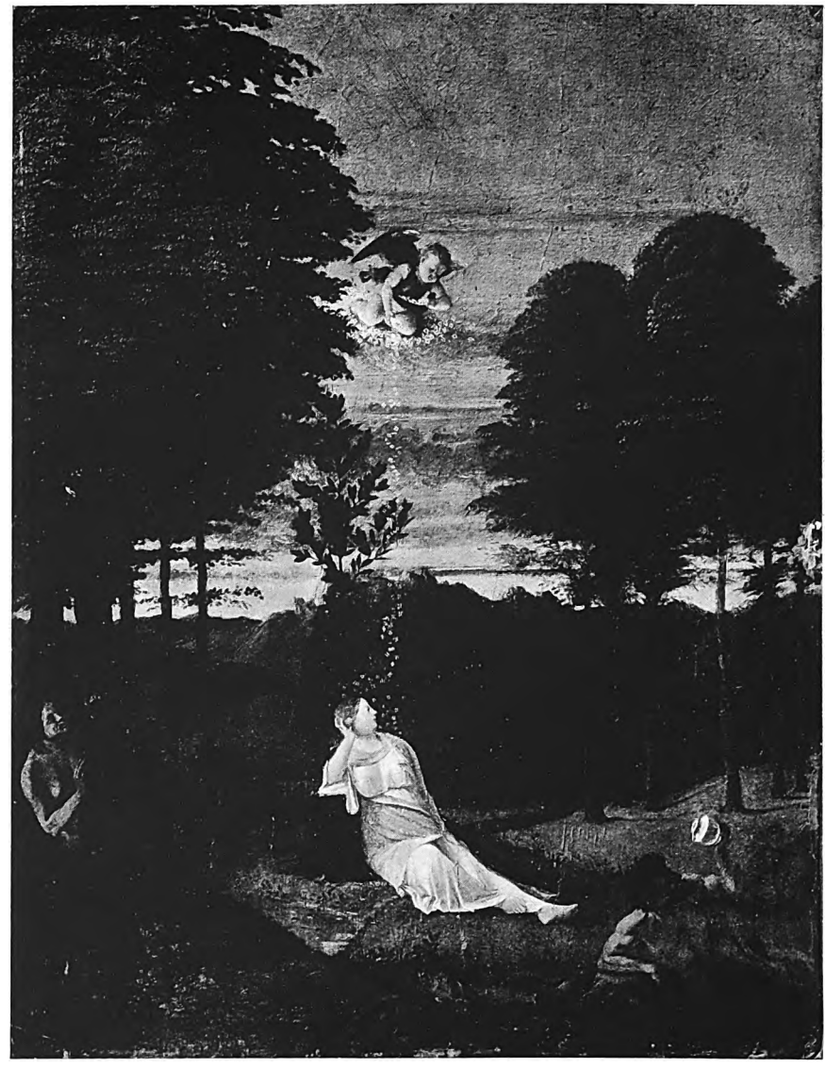
Unknown Subject, here identified as by Giorgione. Panel. (The Earl of Northampton)



B—Sacred and Profane Love, by Lorenzo Lotto. (Sir Martin Conway)

Plate II. Giorgione Again

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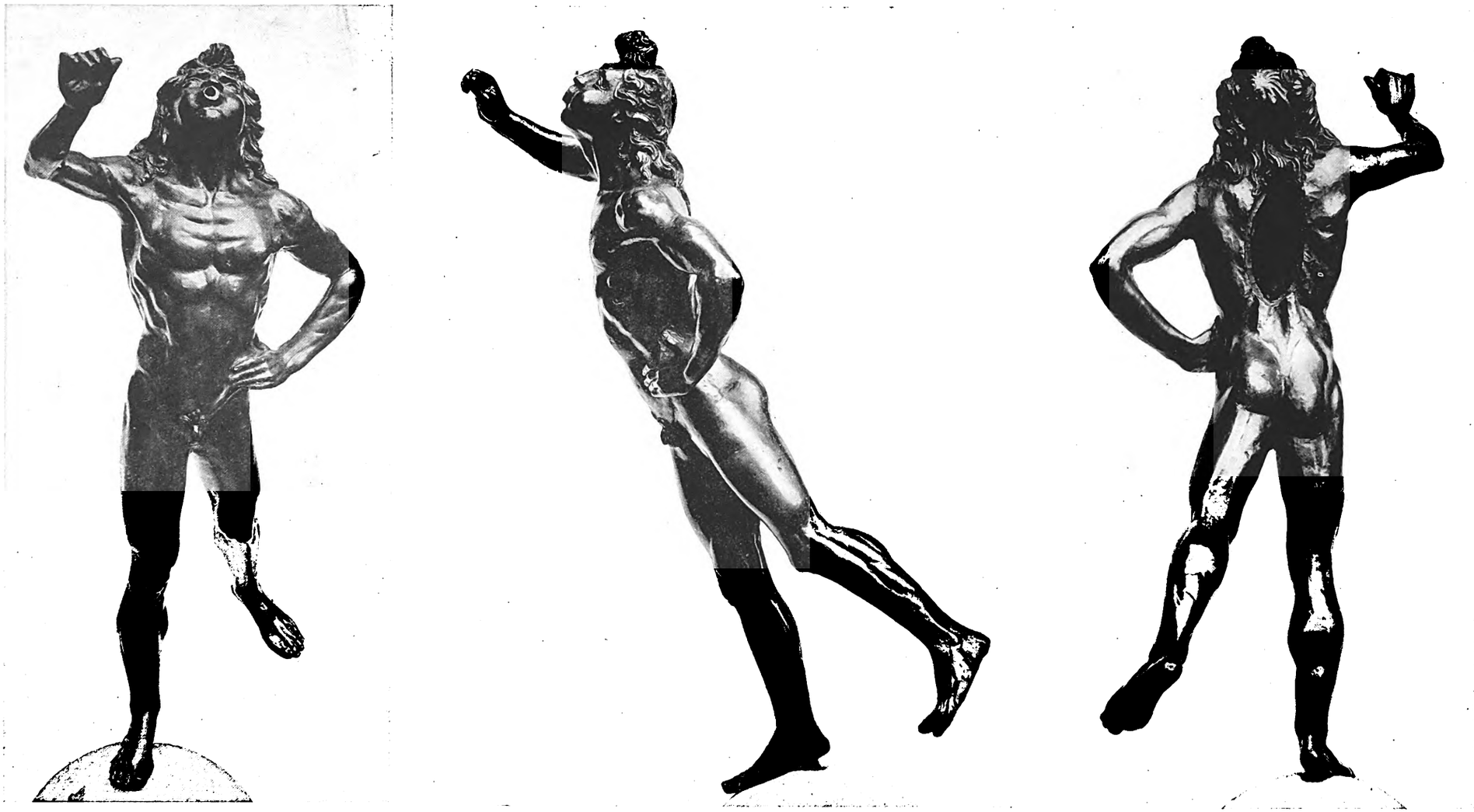

Mercury, by Gianfrancesco Rustici. Bronze, height 46.2 cm. Three views. (Mr. Henry Harris)

Plate I. Gianfrancesco Rustici

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social activities, his eulogy of the artist and of the man, makes this one of the most entertaining of the " Lives."

We are first shown Rustici at work in the Medici Gardens, where Lorenzo had gathered a number of ancient marbles for the education of a group of favoured students, who were taught to draw from them under the guidance of the sculptor Bertoldo, the curator of this one of the earliest of such schools. Here Rustici and Michelangelo, who was but one year his senior, worked side by side. Their master, Bertoldo, is said to have been Donatello's pupil. This may be so; yet it counts for little. We know Bertoldo for a very fine medallist, a fashioner of exquisite bronze statuettes, and of metal plaques of admirable design and workmanship. These works never transcend the scale and scope of indoor household objects. The monumental grandeur of Donatello's art he nowhere approaches. Donatello and Michelangelo, his one spiritual child, together mark the perpetuation of a local tradition which may be traced back to earliest Etruscan times. Bertoldo, who had lived in particular intimacy with fine examples of Roman work, taught his pupils their formulæ and technical handling when they had not yet visited the capital of the ancient world. In Michelangelo's marble relief of the *Battle of the Centaurs* the stylistic features he owes Bertoldo are peculiarly marked. Rustici's allegiance to the classical modes of treating high and low relief is traceable even in the work of his maturity, as enduring evidence of his early training. These three, the master Bertoldo, and his two pupils we have named, will be found to dwell widely apart when we set out to examine their temperaments. Rustici is said to have been apprenticed also to Verrocchio. This seems doubtful, as Verrocchio died in 1488, and in Venice, when Rustici was but fourteen years old. Vasari may have been led to assign this part to Leonardo da Vinci's teacher to account for Rustici's early association and lasting friendship with the great master himself. That Rustici was advised and helped by Leonardo over the Baptistery bronzes Vasari, in his habit of reporting the gossip of the town, cautions us to take for what the tale may be worth. Indeed, Leonardo's touch may be detected in the design of the draperies, in the pose of the figures, and in not a few other features; and Vasari's reluctance to admit this may be explained by a bias that will not allow him to detract from his eulogy of the less famous artist.

Rustici's was the earliest of the three groups of bronze statues to be set over the Baptistery doors. It is his one surviving outdoor monument; his one recorded performance on the grand scale in the enduring material of bronze. The choice of the site, on the prominent north face of the shrine to which every Florentine child is brought for baptism, shows in what high esteem our artist was held in these first years of the century when Leonardo and Raphael were familiar figures in the streets of Florence. Here Rustici's bronzes stood at the side of the masterpieces of Ghiberti and Andrea Pisano; and in the near neighbourhood of Donatello's eternal statuary. They seemed not unworthy of their company. Vasari lauds them without reserve. " They are the most perfect and best thought-out any modern master has made," he writes; and then waxes righteously indignant, recounting how Rustici was done out of his just dues by the consuls of the Merchants' Guild, and how he learned his lesson from this one encounter with a board appointed to deal with matters relating to the fine arts, which body of officials, we are told,

> " more often than not consists of persons who do but little esteem genius, or any work of worth (persone che poco stimano vertù o alcun opera di pregio)"; and that, " Rustici, wearied of having daily to ask the consuls, or their spokesmen, for money, sold one of his farms to enable him to finish his task. . . . And for such great labour, diligence and sacrifice he was ill-rewarded by the consuls and his own townsmen; seeing that one of the Ridolfi, the chief magistrate in that office, from some personal spite, and possibly because the artist had not favoured him, and allowed him to inspect at his pleasure the unfinished statues, opposed him ever after and in all his ways. And what should have brought Gianfrancesco praise and reward led to the reverse, and was the cause of injustice; and in place of being shown the respect he deserved, not only for his noble birth, and as a Florentine, but more especially for his rare talent, just because he was so excellent a master of his craft, the ignorant, together with the plain idiots, denied him that which in fairness was due him. . . . Having thus known such entire malignity, Gianfrancesco, well nigh hopeless, thereafter held aloof, and resolved never again to work for any of the magistrates, nor where he would have to render account to more than one citizen, or other single person. . . ."

On the return of the Medici to Florence (in 1512), we further read in Vasari:

> " Rustici presented himself to the Cardinal Giovanni whose father Lorenzo had been his patron (per creatura di Lorenzo . . .) and was received with marked favour (con molte carezze). But he liked not the ways of the court, and he chose ever to keep to himself; yet when at times he felt the need of recreation in the company of his fellow-artists, or of his townsmen with whom he lived on terms

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of familiarity, he never, because of this, stopped working when in a mood to work (quando voglia gliene veniva), or if there was any special call for his work (o glien' era porta occasione)."

Thus, when in the year 1515 Pope Leo X came to Florence, Rustici, at the suggestion of his great friend, Andrea del Sarto, made a number of statues that were judged most beautiful. The introduction of Andrea, in the part of the mediator to whom Rustici was indebted for this commission, is best explained by what Vasari tells us here and elsewhere of these two artists' early association and friendship. In his account of Andrea's mural paintings in the Atrium of the Servite Church (of the Annunciata) we read that Rustici's portrait appears in the group of Andrea's companions. With such links in the scheme of his story, Vasari lends consistency to his plot; and we are led as if by a natural course of events to the bronze fountain figure in the court of the Medici Palace. This, we are told, was a definite commission from the Cardinal Giulio [PLATE I].

"And as these statues pleased the Cardinal, he therefore had Rustici make, for the top of the fountain in the great court of the Medici Palace, the bronze Mercury, about one braccio high, nude, poised on a ball, and about to take flight, and spouting water, whereby a mechanical device which it held in its hands was made to spin. The pipe, by entering one of the legs which was pierced, passed through the torso and led to the mouth, whence the water beat against this instrument, that had four delicate wings, like those of a butterfly, attached to it, and was thereby made to revolve."

It is suggested by this description of the figure and its mechanism that Vasari had seen it complete and in working order.

It was at Christie's sale of the Wyndham Cook Collection (July 7, 1925) that this bronze reappeared. It was bought by the present owner, Mr. Henry Harris, who recognized its merit, although he was at that time unable to assign a definite name to its author. It was not until nearly a year after that, reading in Vasari one day, he came on a description of the bronze in the "Life of Rustici" which answered in all particulars to the one in his possession. The measurement of the height, —"about one braccio"—given by Vasari corresponds very closely with that of the bronze. One of the legs is pierced to admit the stream of water which was then ejected at the mouth, in the manner before described by Vasari. A large aperture in the back may probably be accounted for by the presence, in its original state, of a movable door by which the mechanism might be regulated and cleaned.

Vasari tells us that the fountain stood in the "large court" (cortile grande) of the Medici Palace. In the next lines we read that Rustici soon after, and for the same Cardinal Giulio, made the model of a David which was to be cast in bronze, and placed in the "first court" (primo cortile) of the Palace, where Donatello's bronze David (now in the Bargello Museum) had stood before. This clay model,

"a thing of rare beauty, gave great satisfaction, but was never cast, on account of Gianfrancesco's dilatory ways; and so it fell to pieces, which was a great loss."

By the *first* court can only be meant that entered from the Via Larga. The "great court" must have been another, adjacent to the "first," and opening on to the Via dei Ginori. This, the larger of the two courts, is also called the "garden" (giardino) in contemporary documents. The fountain with Rustici's bronze, a feature in the scheme of the garden decorations, may then not be located, as one might be inclined to think, in the court enclosed by Michelozzo's walls, with which the public is familiar.

Were we to venture a guess at the approximate date of this bronze, alone on the evidence of its character of a work of art, we should, in our insufficient knowledge of the precise sequence of Rustici's works, place it in the last decade of the quattrocento, or the first decade of the cinquecento. In type and structure the figure is more nearly related to Bertoldo than to Leonardo and Michelangelo. Its stylistic affinities with the works of Verrocchio and Pollaiuolo would also fit an early date. That this fountain figure is to be considered Rustici's own, in design and execution, we may not doubt. Its discovery and rehabilitation reveals a new phase of the master, and opens up a new field in research.

The long list of Rustici's works cited by Vasari comprises drawings and paintings; reproductions in wood, metal and clay of the human figure, of animals, of horses especially. We know but a fraction of this output. A pleasant digression in Vasari's story shows the artist at his merry feasts with his boon companions.

"Gianfrancesco was taught many things by Leonardo," Vasari writes, "and in particular how to make horses. And as he was a great lover of horses he formed them in clay and in wax; and both in high and in low relief; and in every manner imaginable. . . . To his pupil Roberto, the son of the painter Filippo Lippi, he gave many works of his hand such as drawings, and models, and compositions in relief." Vasari mentions a Leda, a Neptune, and an "especially beautiful Vulcan." . . . Also "a nude male figure astride a horse, in low relief. His horses, in terra-cotta, with men astride them, and others under their hoofs, are many in the houses of the

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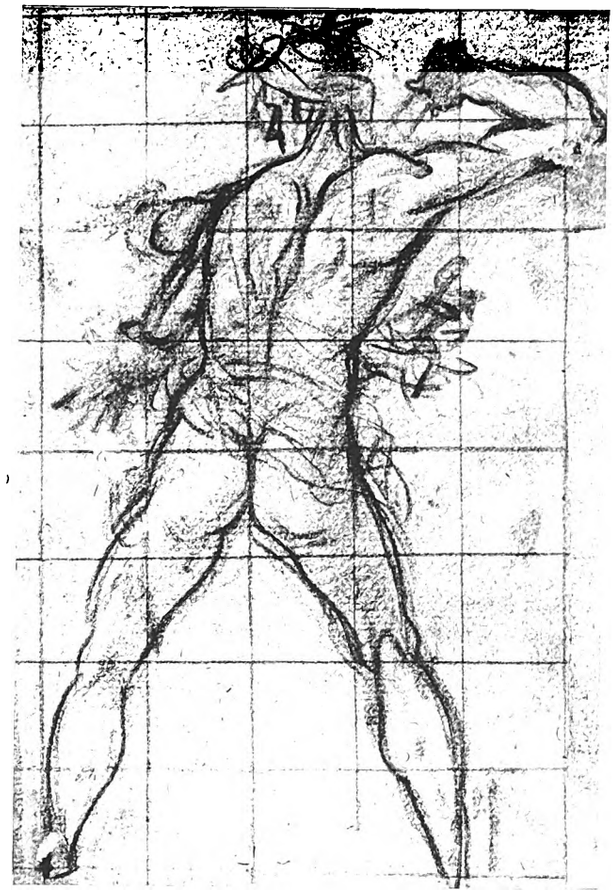

A—A Warrior, here identified as by Rustici. Black chalk. (Mr. Julius Böhler, Lucerne)

B—Moses, here identified as by Rustici. Terra-cotta. (Sr. Pazzagli, Florence)

C—The Victor and his Foe, by Rustici. Terra-cotta. (Herbert Horne Collection, Florence)

Plate II. Gianfrancesco Rustici

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A—Warrior, here given to Rustici. Terra-cotta. (Louvre)

B—Warrior, here given to Rustici. Terra-cotta. (Bargello Museum, Florence)

C—Warrior, here given to Rustici. Terra-cotta. (Mrs. Charles Loeser, Florence)

D—Warrior, here given to Rustici. Terra-cotta. (Mrs. Charles Loeser, Florence)

Plate III. Gianfrancesco Rustici

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Florentine nobles. These works, he that was wholly well-bred and not avaricious and rough, like so many artists, was wont to give as presents to his friends."

Five terra-cotta groups of horses and their riders, modelled, as I hold, by the hand of Rustici, have, in the course of the past twenty years, been recovered from oblivion. Four of these are closely alike in subject matter and mode of treatment. The fifth stands by itself. This last we shall first examine. A reproduction is here shown [PLATE II, C].

A nude male figure sits his prancing steed with an imperious air; the face, with its crown of rich locks, turned to the spectators. A second nude male figure, representing the conquered foe—the slave of the shaven head—crouches under the horse's hoofs that threaten to crush him. The arms raised in an attitude of futile defence, the gasping mouth, the bulging eyes, the knit brow, present a strikingly dramatic contrast to the composure of the victor. The whole is little more than a foot high. A rare delicacy of touch in the elaboration of the surface, the ample volume of the mass with its fine sweep of line, lend this little group the semblance of a great monument. Traces of the original gilding are discernible. This group was discovered some years ago by the late Mr. Herbert Horne, and now holds a place of honour in his great collection, this English scholar's munificent legacy to the city of Florence.

The composition unquestionably recalls drawings by Leonardo da Vinci for the Sforza monument, and so would lend support to Vasari's account of the close association of the two artists. Yet we should also note that it is definitely reminiscent of Pollaiuolo's well-known drawing in Munich for this same Sforza monument.

Rustici also not unfrequently turned for inspiration to the stones of ancient Rome. How closely at times he followed the antique is shown in the series of terra-cotta roundels that decorate the spandrels in the court of the Villa Salviati at Florence.

Four larger terra-cotta groups representing horsemen and footmen in armour, or partially clad, or nude, fighting savagely, have also but recently been recovered. These works are so unlike the Horne statuette, in the mode and the mood of their treatment, that even so distinguished a student of Renaissance sculpture as the late Professor de Niccola has made public his disbelief in Rustici's authorship, in opposition to my own views.[1] PLATE III shows the photographs of all four groups.

Two are in public collections; the other two are in the possession of the writer of these notes. III, A passed into the Louvre Museum with the Camondo bequest. It is there labelled: *Pollaiuolo*. III, B was left to the Bargello Museum at Florence by the late antiquary, Signor G. Brauer. III, C and D might have been seen, before their sale to local dealers, on the great chimney-pieces of the Florentine Palaces, where not improbably Rustici himself placed them as gifts to the owners: C in Casa Ridolfi, Via Maggio; D in the Palazzo Rucellai. The photographs will convey but an imperfect notion of the real merit of these singular works of art. Of the artist's rare technical accomplishment they tell us little or nothing. The four compositions vary in the height of the figures' elevation from the background of the imaginary plane.

The horse in the Horne collection, while galloping, is poised in an attitude of arrested action. Its rider sits erect and at ease, with an air of proud aloofness; the fallen foe seems fixed in a studied posture. In contrast to the static composure and slick finish of this group, the other four show quite another style. The horses seem maddened into beasts of prey, as they gnash at the limbs of their victims. The riders perform acts yet more bestial, while their faces express well-nigh inhuman savagery. For any like display of the horror of war we shall have to turn to Rubens's great picture in the Pitti Palace at Florence. The Fleming and the Florentine differ, however, in this: whereas the later master depicts what we are pleased to regard as civilized warfare, the earlier takes us back to ways of fighting more elementary and primitive, if not more ghastly. Rustici's are battles which we, in our wildest fancy, can conceive alone as being waged by fabulous, barbaric beings.

If, as seems not unlikely, Rustici was led to model these subjects after he had seen Leonardo's famous battle cartoon, the disciple has outrun the master, and carried the theme to an ultra-realistic point of dramatic intensity.

Two sheets of drawings in the writer's possession display, on their two sides, numerous pen studies of horsemen seated on their galloping mounts in a variety of attitudes. PLATE IV reproduces two of the four pages. The other two are made up of similar studies of fighting horsemen, interspersed with most bellicose centaurs. In their spirit, their subject

[1] For de Niccola's views on Rustici see his "Notes on the Museo Nazionale of Florence" in THE BURLINGTON MAGAZINE of February, 1916, No. CLV, Vol. XXVIII. I must express my disagreement with his attribution to our master of the marble tondo in the Bargello. The large glazed *Noli mi tangere* altar-piece, mentioned by Vasari as having been made for the nuns of Santa Lucia, had been recognized by a number of students before de Niccola, and was given to its author in the Burckhardt "Cicerone" of 1910, 10th edition. Both works are reproduced in de Niccola's article.

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matter, in every particular of form and of style, these drawings all fit most intimately our four terra-cotta groups of battling soldiers. All these fleeting figures answer, beyond doubt, to fancies born of our artist's brain in such incessant wealth; to be jotted down with the swift strokes of his quill. These two sheets of drawings come from France. They bear no sign showing that they have ever been in any known collection. Well may they mark the later phase of Rustici's draughtsmanship; and have originated in the land in which they were now found, where we know that Rustici died. The mode of their handling, in itself, dates them decidedly after the crayon drawing at Lucerne.

Lucerne would hardly seem to offer the inducement of a prolonged stay to the student of old-master drawings. Yet it is here that he will be privileged to inspect, to the full and at his leisure, one of the most remarkable collections of such works formed in our time. This gathering of masterpieces, distinguished alike for their rarity, their beauty, and the extent of the historical field they cover, is the life-work of that perfect connoisseur, Mr. Julius Böhler. One specimen alone concerns us here—out of the many that are vivid in my memory of those red-letter days. It is a black chalk drawing of a warrior, seen from behind, and without any habiliment other than the helmet on his head and the sword he brandishes with his right hand [PLATE II, A]. My attribution of this interesting sheet to Rustici, I was delighted to find the owner, who has more to give one than to accept in this matter of attributions, approve without debate. The design of the figure shows it to be a study planned to be carried out plastically and in relief. It displays a full back view of a warrior. The right arm is raised, and forced into one plane with the surface of the body that fronts the spectator; while the hand alone is bent forward in the act of thrusting the blade of the sword into the body of the other (invisible) combatant. The left arm, reaching into the picture, is seen foreshortened, the fingers spread, as if to lay hold of the foe that has met his doom. The mode of draughtsmanship is expressive of a most vigorous touch. The artist searches in the penumbra of the pentimenti the forms he has in mind. Having definitely realized the image, he sets it down with swift and admirably determined strokes. In the type of the figure, in the general character of this drawing judged as a work of art, we are reminded of the style and methods of Andrea del Sarto, at a time the "pittore senz' errore" was given to studying Michelangelo's drawings. This drawing will be accepted, I think, without demur for the preparatory sketch of a figure in some battle scene such as the four which we have brought to the student's notice.

A drawing in the Uffizi collection—the one authentic Rustici drawing which has hitherto been known to students—again shows us how prompt our artist was to alter his style of draughtsmanship with a change in his professional associations. The photograph in Count Malaguzzi Valeri's "Leonardo da Vinci e la Scultura. Zanichelli; Bologna, 1922," dispenses me from reproducing it here.

That Rustici had been looking more intently at Michelangelo's drawings than at Leonardo's when he set his hand to this sheet is proved by the actual technique of its lines. It is definitely a sculptor's drawing, and not a painter's. The large blank spaces answer to the fields of pure light on the marble surface. The forms are detached from the background by the accurate silhouette. The draperies are defined by means of long loose-flowing lines. Neither the straight nor the cross hatching, to mark the larger shadows, is ever close-packed. Only in the minor folds, as in the looped garments of the woman and the youth at her side, are the deep shadows vigorously accentuated. This mode of using the pen suggests the presence of the marble model. Michelangelo's drawings partake of this character, especially those subsequent to the "cartoon" competition with Leonardo, and his departure for Rome in 1505. Rustici's drawing may possibly belong to this early date—yet, all things considered, I would put it later.

Hardly had I written, as I thought, the concluding lines of this paper, when yet another wholly unknown bit of sculpture, that is unquestionably the work of our master, came to my notice. As the photograph shows [PLATE II, B], we have here a figure of Moses. It is in terra-cotta, and measures about a foot and a half in height. This representation of Moses, when seen in the original, will be judged far finer in its separate parts than as a whole. The upper half, which is clearly an improvisation with variations on the theme of Michelangelo's Hebrew lawgiver, has a singular grandeur that is quite its own. The elegant sweep of the line of the beard is of a rhythm different to Michelangelo's, which is cast in lapidary immobility; while Rustici's moves with a freedom suggestive of the splendid swing of the tail and mane of his horses.

[This article has been printed from a rough draft which Mr. Loeser had intended to revise on his return from America; but unfortunately his tragic and sudden death prevented this intention from being carried out. It has accordingly been published, as far as is practicable, as it stood.—EDITOR.]

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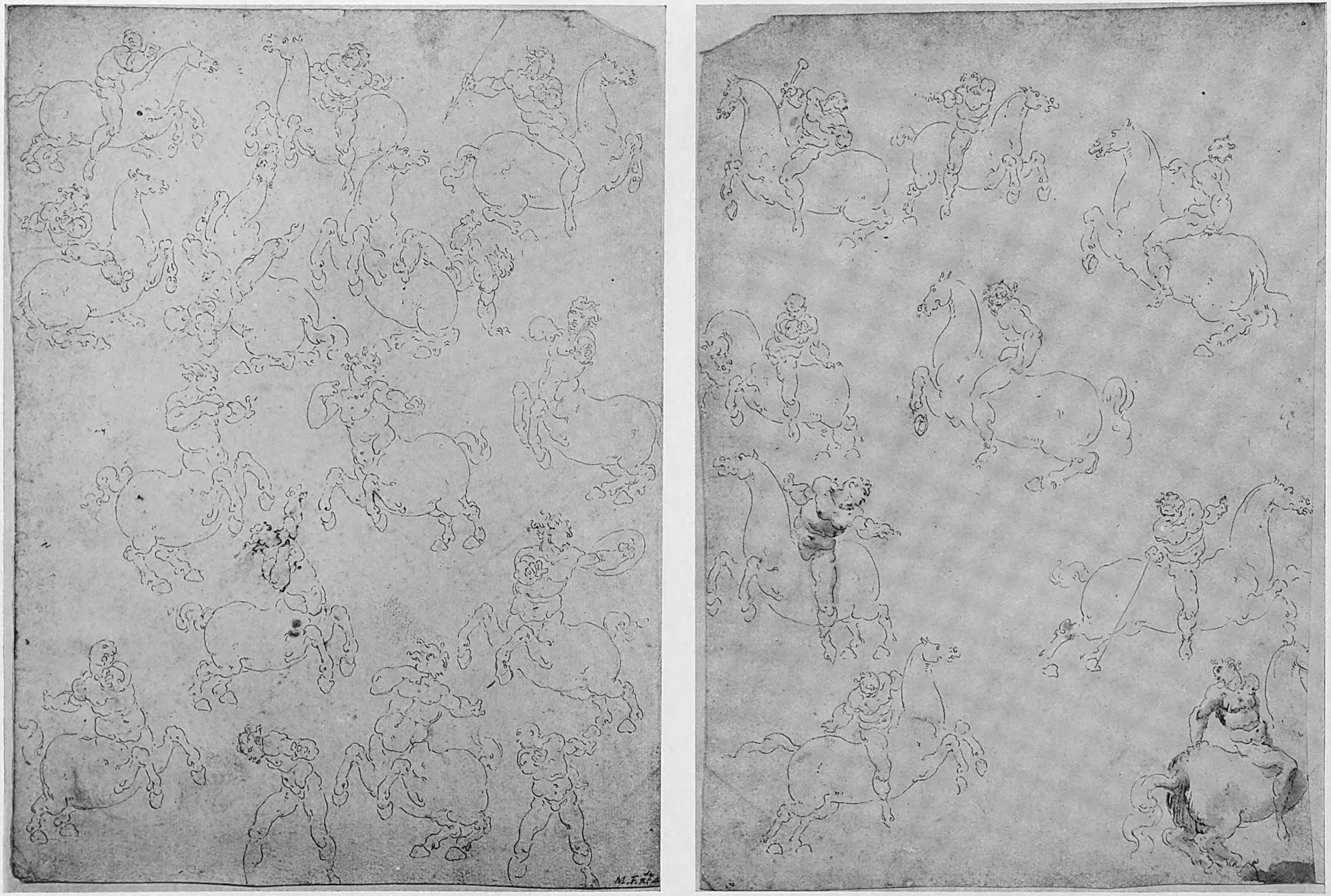

Sheet of studies (obverse and reverse), here identified as by Rustici. Pen. (Mrs. Charles Loeser, Florence)

Plate IV. Gianfrancesco Rustici

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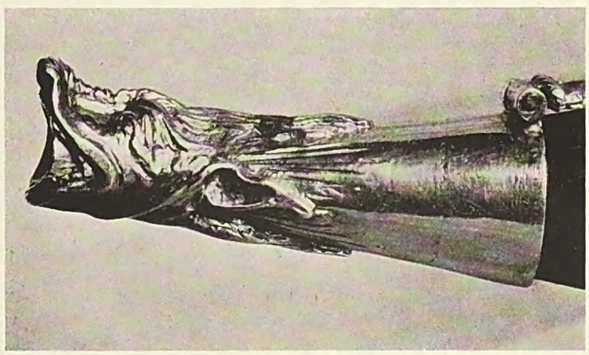
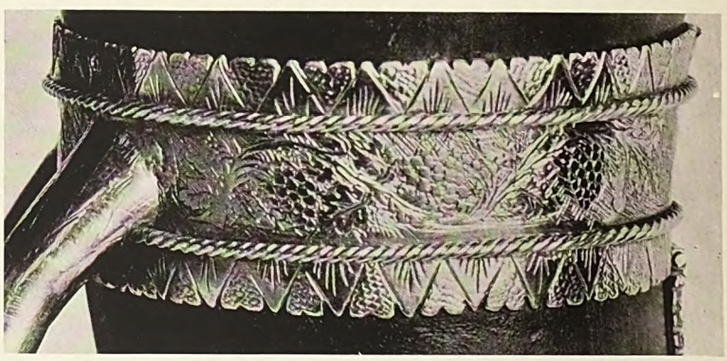
A—

B—





—C

A—Drinking horn with mounts in silver-gilt; English, second quarter of fourteenth century. *B* and *C*—Details of mounts, slightly enlarged. (Viscount Lee of Fareham)

An English Horn with fourteenth-century Mounts

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AN ENGLISH HORN WITH FOURTEENTH-CENTURY MOUNTS

BY W. W. WATTS

FROM time immemorial horns have been used for widely different purposes, such as in hunting, or as a symbol of the conveyance and tenure of land, or for drinking. While the first-named of these uses is obvious, the second is not so clear; but there is no uncertainty as to its common practice. Ingulphus, abbot of Croyland, specifies the horn amongst those things whereby land was conveyed in the beginning of the reign of the Conqueror. The horn of Ulphus at York Minster is said to have been presented by him to the church in token of his bestowing upon God and St. Peter all his lands, tenements, etc. The tenure of Tutbury in Staffordshire is held by a white horn garnished with silver-gilt. The holding of the Pusey estates in Berkshire is symbolized by an ox-horn with silver-gilt band bearing an inscription; the termination of the horn is in the form of a dog's head, which being movable has suggested that the horn may have been intended for blowing or for the holding of liquor. The " Bruce horn," an ivory horn with finely enamelled silver-gilt mounts, belonging to the Marquess of Aylesbury, is considered to be the tenure horn of Savernake forest. The Borstal horn is said to have been given by Edward the Confessor, together with the custody of the forest of Bernwood, to a huntsman, Nigel, who had slain a wild boar in the forest, to be held by him and his heirs " per unum cornu." The same method of tenure appears to have been practised on the Continent. Baron Bruno Schröder possesses a German horn with silver-gilt mounts bearing an inscription recording its capture in 1307; probably the taking of the horn involved possession of land.

As drinking vessels horns must have been in use from early times, especially in the countries of northern Europe. Cæsar speaks of horns used by Germans, and Pliny confirms this statement. Their use in Scandinavian countries is proverbial, and is associated with the generous drinking customs of those lands: this is evidenced by the statement that the Norwegian King Olaf the Holy, who was educated at the court of Edward the Confessor, on ascending the throne devoted his energies to the rooting out of drunkenness. He made a law prohibiting the making and use of the large " drikkehorn," and ordered that small goblets or beakers should be used instead. In England the appropriateness of a horn for drinking purposes must have been quickly recognized,[1] and naturally enough the silversmiths of the day, always on the look-out for some new substance to decorate, seized the opportunity of enriching it with mounts of silver-gilt. Mr. W. Cripps in " Old English Plate " quotes from several medieval wills. A bishop of Durham in 1259 bequeaths " cornu meum magnum ad bibendum cum apparatu argenti." A will of the latter part of the fifteenth century mentions " unum cornu ad bibendum garnesiatum cum argento et deaur'." An inventory of the Guild of the Blessed Virgin Mary at Boston made in 1534 includes an entry, " Itm a drynkynge horne ornate with silv' and gilte in three p'tes of it wt ij feit of silv' and gilte wt a stone sett in silv' and gilte." In Nicholas's *Testamenta Vetusta* we find Edmond de Mortimer, Earl of March, who died in 1381, bequeathing to his son and heir " a large horn of gold " and also " our best gold horn with the belt." These entries suggest the use of the drinking horn over a wide period of time.

Few medieval drinking horns have survived: the three best known belong respectively to Queen's College, Oxford, Corpus Christi College, Cambridge, and Christ's Hospital, Horsham. The Oxford horn rests on three clawed feet and is mounted with silver-gilt bands engraved with the word " wacceyl " repeated several times; the tip is mounted with a monster's head; the cover is of later date. The date of the horn is determined by the fact that it was the gift of Robert Eglesfield, who founded the college in 1340. The Cambridge horn with its simpler mounts can also be accurately dated: John Goldcorne about the year 1347 presented this " magnum cornu potatorium " to the Guild of Corpus Christi, from which it passed shortly afterwards to the college. The Christ's Hospital horn is supported on two bird's legs attached to the body by silver-gilt bands; the tip is masked by a Tudor rose. An inscription on the rim surrounding the mouth states that it was the gift of Thomas Bankes in 1602, but the character of the writing suggests that this inscription is a later addition; the horn is known to have been in the possession of the hospital in 1567, and even then must have been at least a century old. Earl Cawdor possesses a silver-mounted horn—very largely restored—

[1] Janus sit by the fire with double berd,
And drinketh of his bugle horn the wine.
Chaucer—*The Franklin's Tale.*

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which represents an original given by Henry VII in 1485 to David ap Evan, son of Roderick the Great, who had entertained him in his expedition against Richard III.

These facts dispose us to study with considerable interest the horn which is illustrated by kind permission of the owner, Viscount Lee of Fareham: the rarity of such horns makes the discovery of another example a subject for warm congratulation. For there can be no doubt that the mounts are English work, and may be attributed to the same period as the examples at Oxford and Cambridge. The horn is an ox-horn left in its natural state and enriched with mountings in silver-gilt: these latter consist of a plain lip-mount with corded moulding and double-rayed edge, two legs with clawed feet attached to the body by a broad band engraved with a running scroll of vine leaves and bunches of grapes within cord and rayed borders above and below, a narrower plain band with dentilled edgings where the horn rests, and a similar band on the upper part connecting the engraved band with the tip-mount: the latter is in the form of an animal's head. Possibly, as in the case of the Oxford, Cambridge and Christ's Hospital horns, there was formerly a cover, which has now disappeared (the cover of the Oxford horn is a later restoration). The treatment of the mounts is very similar to that on the Oxford horn: the same corded circlets appear on both, together with the same rayed edges engraved in a similar manner: the legs are also scored, though not quite so deeply. The dentilled edges on the narrower bands answer to the battlemented edges on the lower mounts of the Cambridge horn: the animal head termination is found on the Oxford horn, but in the Cambridge example its place is taken by a crowned head—thought to be that of Edward III—and in the Christ's Hospital example by a Tudor rose. There remains only the consideration of the engraved ornament on the larger band: this takes the form of a running scroll of vine leaves and bunches of grapes—an appropriate subject for a vessel intended for drinking purposes and possibly to some extent used as the loving cup of a later period: the hatched ground suggests that the silversmith was acquainted with the preparation of the metal for enamelling. We need not go far to find that this motif was a very favourite one with the medieval English craftsman. Treated in a very conventional manner it forms the sole decoration of the crook of the head of a pastoral staff of the early thirteenth century found at Hyde Abbey, Winchester, in 1788, and now in the Victoria and Albert Museum. It is abundantly evident in the carved woodwork of the time: a frieze carved in openwork with a running scroll of grapes and vine leaves may be seen on the stalls at Beverley Minster, and in the rood-lofts at High Ham, Somerset, at Flamborough, Yorkshire, at Llananno, Radnorshire, and at Llanrwst, Denbighshire: it is found on the pulpit at Kenton, Devonshire, and it is worked into crocketting at St. Margaret's, King's Lynn, and on the bishop's throne at Exeter Cathedral. In wood carving it seems to have made its appearance in the second decade of the fourteenth century, and it remained in popularity until the end of the fifteenth century. The similarity between the treatment of this motif in wood and on the engraved band of the horn confirms our opinion that the horn and its mounts are of English workmanship, while the many points of resemblance to the horns at Oxford and Cambridge encourage us to assert that Lord Lee's horn dates also from the period at which they are known to have been produced—a few years before the middle of the fourteenth century.

A PORTRAIT OF SIR PHILIP HOBY IN THE UFFIZI

BY CLARE STUART WORTLEY

SIR PHILIP HOBY, born in 1505, was employed by Henry VIII on diplomatic missions of various kinds, first at the Courts of Spain and Portugal, later at the Court of Charles V, and afterwards in France and Flanders. He conducted negotiations for treaties, for marriages, for money. He was, in short, a highly useful person, who earned a knighthood in 1544 and a privy councillorship in 1552; and further rewards taken from the spoils of monasteries such as the manor of Bisham on the Thames. In his best days he travelled on business, in his old age for health; he visited baths at Liège and Pau, and in June, 1555, he was visiting an old friend, Sir John Cheke, at Padua. After all he died in London in 1558. Evidently a clever cultured man, he made friends with Titian and Pietro Aretino when sent to bear them Henry's compliments. This wandering, almost cosmopolitan, personage might have given his portrait to anyone, or left it anywhere.

What most concerns us is that he knew Holbein at the Court of Henry VIII, and travelled with him on that flying visit to Brussels in March, 1538, when Holbein, "havyng but thre owers space," took the sketch for our precious portrait of Christina of Denmark. Mr. A. B. Chamberlain, in his book

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A—Sir Philip Hoby, by Holbein. Drawing. (Windsor Castle)

B—Sir Thomas Hoby (?). School of Holbein. (Windsor Castle)

Plate II. A Portrait of Sir Philip Hoby in the Uffizi

" Hans Holbein the Younger " (Vol. II, p. 119), says of Hoby: " Holbein made two, if not three, journeys abroad in his company, and painted his portrait, though its whereabouts is not now known, but the drawing for it, in which he is shown with a scanty beard and long thin moustache, is in the Windsor collection " [PLATE II, A].

Since the portrait is lost, I submit that this picture in the Uffizi gallery of an unknown man might at least be admitted as a candidate for the position of copy or derivative. It is not quite the same as the Windsor drawing, but it did not need to be, for Hoby's case was not that of the ordinary sitter, who condescended to sit perhaps once only. Holbein had plenty of opportunities of seeing him, perhaps of drawing him. If one drawing did not please, another could have been done, or the painting done directly from life. Since Hoby had Italian friends he may have sent a copy of it to Italy.

The portrait here reproduced [PLATE I] is not mentioned in any book. Perhaps it is not considered authentic. The photograph reveals weaknesses not likely to have come from Holbein's hand. The bad setting-in of the farther eye makes the face seem narrower, and there is something queer about the collar.

Yet line for line the face approaches closely to the Windsor drawing, even to a tiny triangular patch of shadow above the nostril. If the drawing were not so rubbed, the modelling of the cheeks would be seen through the photograph to be the same.

The Uffizi catalogues from 1863 to 1899 called the picture " No. 799. Holbein. Ritratto di Tommaso Moor," a title then given automatically to any loose Holbein work. This legend still persists even on the Alinari photograph in the Witt Library. But it was queried, naturally, in the new Uffizi catalogue of 1923; and the Braun photo says simply " Homme Inconnu." The picture's gallery number is to-day 40799; it is on wood, life-size, but there is nowhere any mention of its provenance. Professor Giglioli, of the Uffizi, states that the first mention of the picture occurs in an inventory of the Grand Duke's collection in the year 1773. The Grand Duke was then Pietro Leopoldo. Under the terms of a will made in 1745 by the Princess Palatine, Anna Maria Ludovica de Medicis, devising the family personalty to the State of Tuscany, nothing might be removed from Florence, and any picture sent to Vienna was to be replaced by an equivalent. It is therefore possible that our Holbein portrait came from Vienna in an exchange, but this is pure conjecture. I owe all these facts to the kind mediation of my friend Miss Mansfield in Florence. The Uffizi authorities received the suggestion of the resemblance to Hoby, accompanied by a photograph of the drawing, with much interest, as " a problem to be solved," commenting on the fact that while there are similarities of eyes and mouth in the two faces, there are differences in the forms of the nose. Other portraits of Sir Philip would be needed to establish the resemblance. But are there any?

There is another drawing at Windsor, nameless, but known by verbal tradition as Sir Thomas Hoby [PLATE II, B]. It is very like both Sir Philip and the Uffizi man, for the pose is the same; but the face is younger, narrower and less bearded. The drawing, however, appears to me in a photograph to consist entirely of retouches with shadows beneath. Bartolozzi, for instance, engraved a fur collar round the neck which is to-day barely visible. One cannot argue about a drawing which is half vanished, and no longer what it was. Ganz will not accept it as being by Holbein, and this opinion agrees with the tradition of its being Sir Thomas, who was Sir Philip's half-brother twenty-five years younger, born in 1530, and therefore only 13 when Holbein died.

The question whether the Uffizi portrait may be Sir Philip Hoby has been laid before two or three authorities in this country. Their opinions have varied, but all agree that the suggestion is well worth publishing if only because it may elicit new facts, perhaps even bring to light the lost original Holbein painting. Just now the Uffizi man is away from home, the picture having been sent to a loan exhibition in Rome. When it returns to Florence it will be examined for traces of a name or a coat-of-arms. Meanwhile perhaps some reader of THE BURLINGTON may know of some other portrait of Sir Philip Hoby.

TWO RARE CHINESE PIECES BY C. G. SELIGMAN

I.—A CHINESE LAMP OF " ARCHAIC BRONZE DESIGN."—On Plate 79 of the work entitled " Chinese Porcelain," translated by Bushell from the sixteenth-century original by Hsiang Yüan-p'ien, there is figured the celadon porcelain reproduced on PLATE B, the description that accompanies it being as follows:—

> Lung-ch'üan Yao of the Sung dynasty. Oil lamp with a branched pedestal supported by a clawed foot.
>
> The lamp (*têng*) is fashioned after the model of an archaic bronze design. The colour of the glaze

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is green, of the tint of fresh onion-sprouts. The form is quaint and archaic in its lines, and when the saucer-like receptacle is filled with vegetable oil, the flaming wick lights up the whole room, so that with its help one can read in the library at night. Its acquisition would be a real boon, only its like is rarely to be seen in the present day. I have taken it from the collection of our fellow citizen P'an Tzŭ-ming, Member of the Imperial Academy.

The object of this note is to draw attention to the existence of an example of the " archaic bronze " from which the porcelain was derived. The specimen [PLATE C] recently acquired from a London dealer, is about 12.5 cm. in height, encrusted where the surface has not peeled off with a heavy green patina which leaves no doubt that the bronze is of respectable age. Assuming, as seems likely, that the picture in Hsiang's album, height 11 cm., is life-size, the two resemble each other not only in design but in size, and the bronze under consideration, of a form hitherto unknown—it seems fair to make this statement as neither Mr. Hobson nor Professor Umehara know of any other example of this type — becomes of considerable interest as representing the original type upon which P'an Tzŭ-ming's specimen was modelled. The two specimens also illustrate delightfully the Chinese tendency to hyperbole, for it would be a painful experience to try to " read in the library by night " with either.

II.—AN UNUSUAL PIECE OF CELADON.—The illustration on PLATE A shows a celadon plate bearing a form of decoration which, though not uncommon in paintings, has not, so far as the author knows, been described hitherto on pottery or porcelain. The plate is saucer-shaped, just over 11 cm. in diameter, consisting of a grey stoneware which, as Mr. Hobson points out, is almost a porcelain. This has burnt red in the unglazed parts of the foot, and is covered with a thick cloudy greyish-green glaze over moulded reliefs of two floating Apsara-like figures; one holds a vaguely defined bowl of lotus in the right hand, the other holds a flower, probably of lotus origin, the whole enclosed in an indefinite foliage design which fills in the background. There is a small foot-ring unglazed beneath and burned a reddish brown. There seems no doubt that the specimen is of Sung or Yuan date.

THE SUPPOSED "PAINTER OF SAINT STEPHEN"—I

BY PHILIP HENDY

PAINTINGS BY TADDEO GADDI

IN the last two or three years there has been added to the company of anonymous Italian artists a new important figure: " The Painter of St. Stephen." The list of his supposed productions is a simple one, as the eight pictures attributed to him fall into two sets:—(1) the two panels which must once have formed part of a polyptych; the *St. Stephen* in the Horne Foundation at Florence, and the *Madonna and Child* in Mr. Henry Goldman's collection, New York; and (2) the six scenes from *The Life of Christ,* now distributed between Munich (3 panels), New York, The Isabella Stewart Gardner Museum at Boston, and Mr. Berenson's collection at Settignano.

The new painter has had no formal debut. Van Marle[1] in 1924, after endorsing Sirèn's reunion of the six small panels, continues: " Another work which might possibly be ascribed to this artist (i.e., the author of the panels, whom he believes to be not Giotto, but someone in his ' immediate surroundings ') is . . . the Madonna in the collection of Mr. H. Goldman." Weigelt[2] in the following year accepted this statement as definitive, and he rightly attached to Mr. Goldman's *Madonna* the *St. Stephen* of the Horne Foundation. Born thus gently and with quite insufficient travail, the " Painter of St. Stephen " has never, to my knowledge, been baptized in print: yet his name is now in the mouth of every critic of fourteenth-century painting and —what is at least equally important—upon the cover which encloses the photographs of these pictures in the Kunsthistorisches Institut at Florence. There could be no more persuasive form of publication, for not only is the Institut the centre of German researches into Italian painting, but many other foreign students must owe to it as much as I do myself.

The weakness in this creation of the critics lies in the absence of any link to connect the two groups of his supposed works. No one has disputed Sirèn's union of the six scenes from *The Life of Christ,* no one is likely to attempt to divorce Mr. Goldman's *Madonna* from her attendant saint at Florence. But Van Marle gives no reason for connecting the Goldman *Madonna* with the six panels, and Weigelt confirms his bare statement only by the similarity he traces in the embroidery of the drapery, where it is drawn over her forehead, with that in the two scenes from *The Life of Christ* in American Museums. In each of these three pictures the band of embroidery along the edge of the Madonna's garment is surmounted over the forehead by a kind of

[1] *The Italian Schools of Painting*, III, pp. 186-90. The author adds two *Crucifixions* at Berlin and Strasbourg and the *Crucifix* of St. Felice at Florence.

[2] *Giotto* (Klassiker der Kunst), pp. 242-3.

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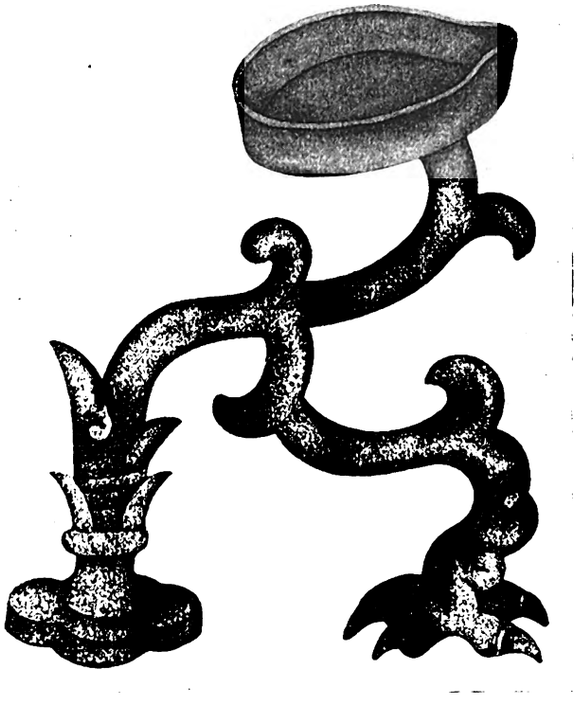
A—Celadon plate; diameter 11 cm. Sung or Yuan period



B—Celadon porcelain lamp reproduced from Bushell's " Chinese Porcelain "

C—Archaic bronze lamp, height about 12.5 cm. (Mr. C. G. Seligman)

Two Rare Chinese Pieces

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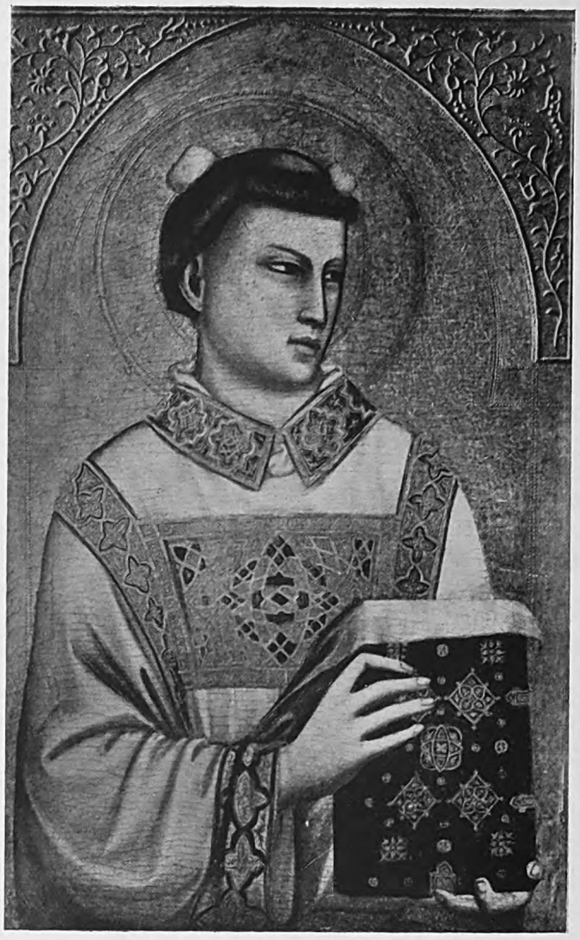
A—The Angel Gabriel. Detail of Plate I, c



B—St. Stephen, here given to Taddeo Gaddi. Panel. (Horne Foundation, Florence)

C—The Virgin and Child with four Saints, here given to Taddeo Gaddi. (Pinacoteca, Bologna)

Plate I. The Supposed " Painter of St. Stephen "—I

embroidered tiara; only in the Goldman *Madonna* can this ornament be traced in detail, but the other pictures are large enough to display a difference. In the first an intricate motive is enclosed within two lines divided by a row of dots: in the others the ornament appears to be solid or almost without pattern and to be enclosed by a single line: there are certainly no dots. Thus this link of embroidery does not stand a slight tug. Moreover, although the embroidery over the head of Giotto's *Madonna* in the Uffizi is so arranged that only one lower corner of this ornament is visible, this is sufficient to show that it follows the form of that of the two small panels at least in the one detail exposed—there are no dots. Thus if this tiny detail has any significance at all it must connect the six panels with Giotto's picture in the Uffizi before any other. This connexion I myself am quite ready to recognize.

No further reasons for connecting these two sets of panels have been stated, and it is thus difficult to discuss their relation to each other. To emphasize the essential differences between them, it is best to examine each set separately and from a different aspect.

The *St. Stephen* [PLATE I, B] in the Horne Foundation is striking enough to have been considered by Perkins[3] the work of Giotto, and yet it is without any of those qualities which are fundamental to Giotto's strength. St. Stephen's face has neither the intense personality nor the structural firmness that we find in his creations. The features are Giottesque certainly, very close to those of the Uffizi altar-piece, but they have only the simplicity and frankness of Giotto's creatures, not their courage or their underlying emotional force. The æsthetic qualities are exactly on a par. The drawing is simple and straightforward, but it has no precision and does not impart to the figure any real sculptural force. While the right shoulder is roundly modelled, the left is flat, cutting against the background with a contour devoid of plasticity. The right hand is ill-constructed, with the first finger bent at an impossible angle and the direction of the others barely defined. It is the colour which is the striking feature of the picture: like the drawing it is frank and simple, but it shows at once a greater degree of thoughtfulness and is more positive in its effect. We feel that the artist has few ideas about form, he follows with docility in the wake of a great draughtsman. But as to colour, though he shows himself again a pupil, he has more definite ideas. The background of the *St. Stephen* is of course gilded, and the robe is of a harmonious creamy white: the remainder of the picture is a study in red and green. In these colours the face is modelled with the frankness of a post-impressionist, the embroidery is intricately patterned and interwoven with gold, and the book presents a bold mass of scarlet in contrast with a green drapery drawn across the top. In the lining of this cloth the scarlet and green are run together with a little yellow to make a brilliant orange, that has been already reticently suggested in the shadows of the face. The only departure from this scheme of red and green and gold is to be found where at the very bottom, in the deep shadow under the book, the green turns sharply into a positive blue.

This purity of colour and audacity of designing in it distinguish Giotto and his immediate contemporaries as clearly as does the precision of their forms, and Giotto himself of course makes use of this very scheme in the one great panel picture universally thought to be his work, the Ognissanti altar-piece in the Uffizi. Here red and green predominate, with a splendour which still blazes beneath the filth of centuries, in the angels round the Madonna and in the patterned decoration of the throne, and are repeated boldly upon the simple frame.

But the ideas of the painter of *St. Stephen* differ widely from those of Giotto, even while they borrow from him. The colour is perhaps equally daring, but it is far less strong. It is colder, and a thinner technique conceals imperfectly the real flatness of the painted surface; it is less varied in tone, less absorbent of the light, and so less suggestive of plasticity. Such a fusion of two contrasting colours as produces the orange lining is quite peculiar, and so is the way in which the green changes in shadow into blue.

Mr. Henry Goldman's *Madonna and Child* is of larger dimensions, as the centre of a polyptych might well be; but the panel is of the same shape and has a similar pattern impressed as a border. The mantle is of a very quiet hue, draped in the soft complicated folds of many generally accepted pictures by Taddeo Gaddi, such as *The Last Supper* in the refectory of Santa Croce. But there is a startling brilliance in the curious little silk cap worn under her hood. It is of a bright cerise colour, applied with a rather chalky medium, and it is only kept from jarring in an otherwise sombre colour-scheme by reappearing in a reflection under the chin and in the lining of the mantle, where it is mingled with green. The modelling is here more strikingly faulty than in the *St. Stephen*. The Virgin's right cheek is on the same plane, and the plane is flat with the picture.

[3] *Rassegna d'Arte*, XVIII (1918), p. 39.

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We do not find these peculiarities in the six scenes from *The Life of Christ,* but we must turn instead to two other altar-pieces each with its five parts still united and related even more closely to Giotto by his signature.

In the *Coronation of the Virgin* [PLATE II, A], now in the Capella Medici of Santa Croce at Florence, Christ and the Virgin are robed in the palest pink; but the four angels kneeling below them are clad in a green which turns to blue in every shadow; and in every part of the picture, among a variety of blues, green and red are juxtaposed. The forms are treated with the same suavity which distinguishes the two pictures already discussed: they are simple, but they are far from precise. Again the planes melt one into another without definition, we seem to see the Virgin both from the side and from the front. The type of St. Stephen recurs constantly, for instance in the angel playing the viol in the foreground of the first panel to the left [PLATE II, B], and the folds of the drapery at his elbow fall again in the same way from the arms of the two angels in the front of the central panel.

Both the *St. Stephen* and the *Coronation* have been attributed to Taddeo Gaddi, though curiously enough by different critics. Sirèn attributes to him the *St. Stephen,*[4] but remarks of the *Coronation,*[5] " The general resemblance to the earliest works of Taddeo Gaddi gradually fades as one looks at the picture more often." The *Coronation* was first attributed to Taddeo by Venturi,[6] and his opinion is followed by Weigelt, who, as we have seen, has other ideas about the *St. Stephen* and Mr. Goldman's *Madonna.*

I am thus breaking new ground only when I trace the same hand in the *Madonna and Child with Four Saints* [PLATE I, C], another polyptych in five pieces and bearing Giotto's signature, in the Pinacoteca (No. 102) at Bologna. According to Sirèn[7] and Weigelt[8] the anonymous product of Giotto's workshop, this was attributed by Venturi[9] to Pacino di Buonaguida. A comparison with the one work signed by Pacino, the *Crucifixion with Four Saints* in the Accademia at Florence, makes more forcible by its contrast the very peculiarities of colour and technique which distinguish the other three pictures. Through its five panels runs a warm wine-red: changing its tone from panel to panel, it is found in the raiment of every figure, it tinges the shadows even in the modelling of the flesh, and it is repeated alternately with black on the base of the frame behind the inscriptions. The whole scale of tones from almost white to almost black is employed against it to set it off. Were we discussing pictures of the later fourteenth century the colour would be of no great significance, for there were then no more definite ideas in colour than there was precision in form, but Pacino also was contemporary with Giotto, and he was an expressive and thoughtful colourist. The rich, absorbent tonality of his pictures, with its delicate and reticent technique, causes us to be struck all the more forcibly, when we turn to the polyptych at Bologna, by the abrupt handling, the hard colours and their comparative monotony. The Madonna's robe is of a strident, impure blue, and the Archangels, one at each side, are clad in an arrogant mauve. The latter especially show the character of the two pictures in Florence and of Mr. Goldman's *Madonna.* St. Michael has a colour scheme carried out with the directness of the *St. Stephen.* He has scarlet wings and a scarlet lining to his scarf, while the cuff at his right wrist is of a piercing blue, and he carries a ball of the same colour. These two colours are fused to make the brilliant mauve of his robe, which is swept on with a chalky medium and an impatient brush. This coarseness of technique is conspicuous in the Santa Croce polyptych, where there occurs at intervals a royal blue almost as piercing as that of Gabriel's cuff and ball, and the high-pitched tone of the mauve reminds one of the pink cap of Mr. Goldman's *Madonna.* In the Bologna polyptych St. Paul has a green dress turning to cold blue in the shadows, as we noted in the pictures at Florence, and again green and scarlet dominate the decoration. They compose the brocade which drapes the Madonna's throne, colour the circles behind the figure in the predella—green in the two outer circles, red in the others—and alternate on the frame as a ground for the inscriptions.

Here the figures are on a rather smaller scale and in attitudes which do not appear in the other pictures, but the types of SS. Peter, Michael and Gabriel recur constantly in the Santa Croce picture. St. Peter has the same thatch-like tonsure as *St. Stephen;* his eyes are very badly drawn, as are those of Mr. Goldman's *Madonna,* and the fault is repeated in the head of a saintly bishop on the left hand of the predella of the Santa Croce picture. St. Gabriel's arm [PLATE I, A] is curved in an elastic semicircle as is that of the Virgin in Florence, and his features recur in the heads of several angels (e.g., Plate II, B, top). St. Michael's is only the same head seen from the

[4] *Giotto and Some of his Followers,* I, p. 268.
[5] *Op. cit.,* p. 85.
[6] *Storia dell' Arte Italiana,* V, p. 531.
[7] *Op. cit.,* pp. 83-4 and 265.
[8] *Op. cit.,* p. 242.
[9] *Op. cit.* V, p. 504: he has been followed by Khvoshinsky, Salmi and Van Marle (*op. cit.,* p. 242).

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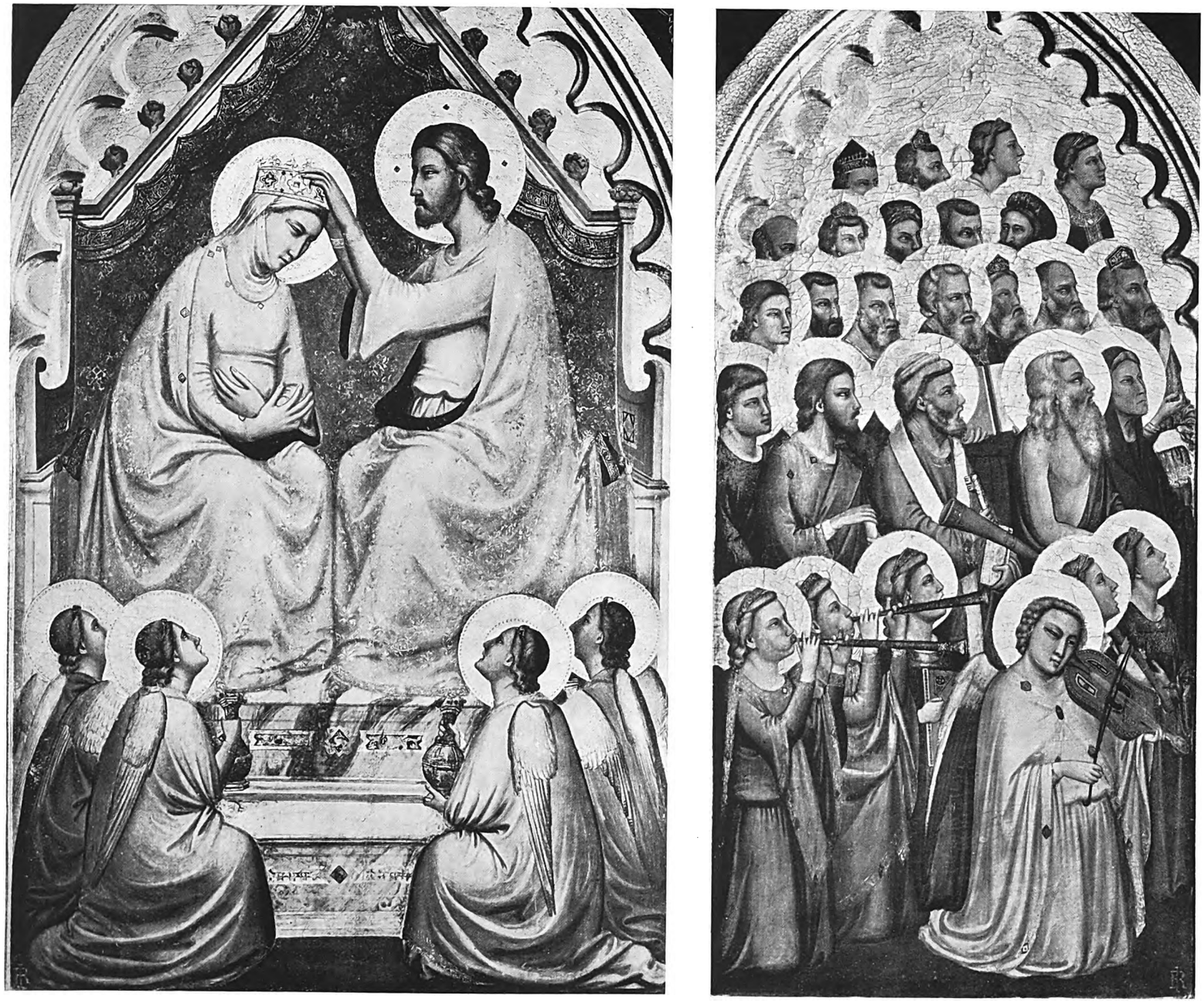

The Coronation of the Virgin, here given to Taddeo Gaddi. *A*—Centre, *B*—Wing of polyptych. (Sta. Croce, Florence)

Plate II. The Supposed " Painter of St. Stephen "—I

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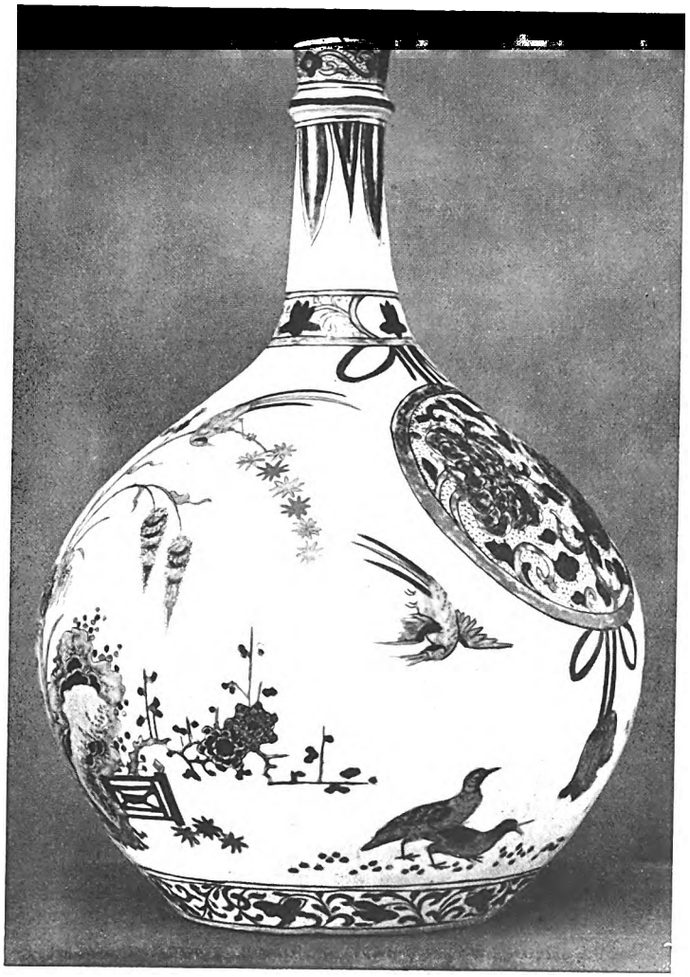
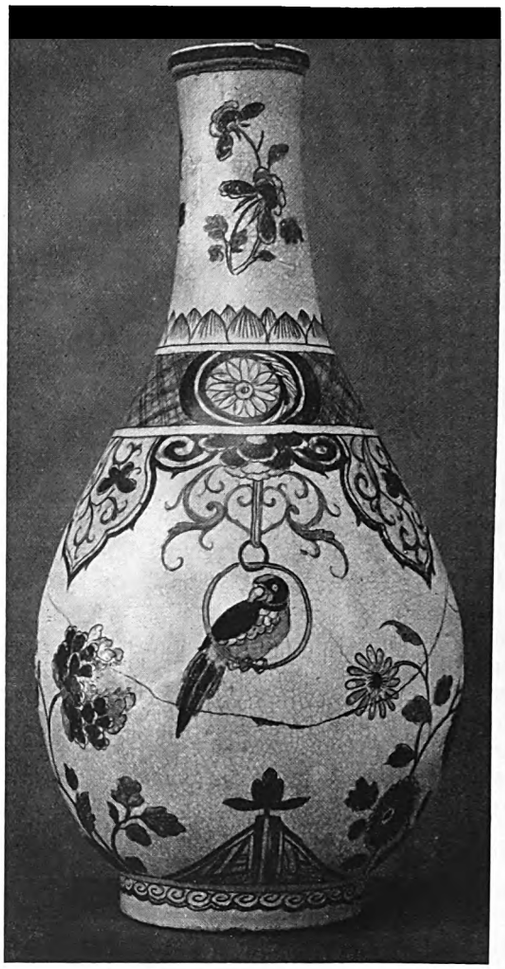
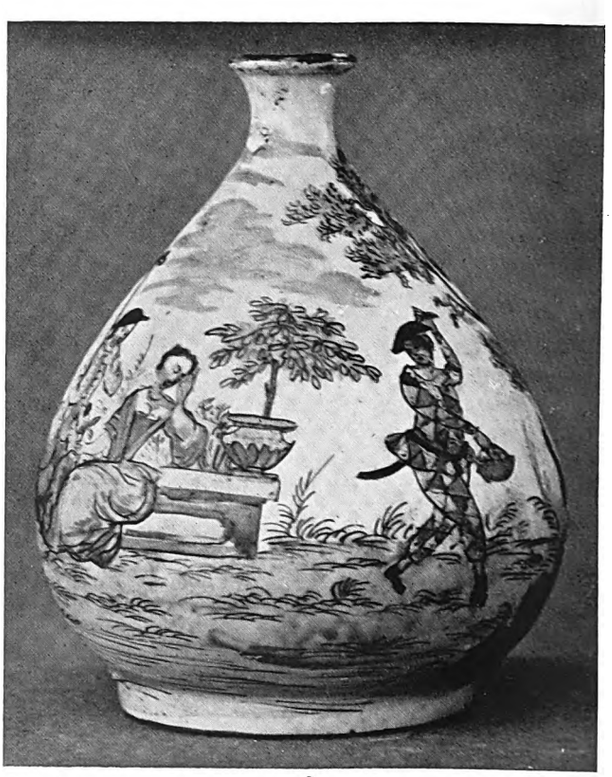


A—Japanese bottle, 1720; shape derived from seventeenth-century Dutch glass. (British Museum)



B—Japanese, 1730. (Mr. W. W. Winkworth)

C—Chinese dish, 1700. (British Museum)



D—Japanese bottle, with typical Dutch added enamel brown rim. (British Museum)

Oriental porcelain enamelled by Dutchmen

Plate I. The Delft Enamellers

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front. The throne is of very similar pattern; the moulding which runs along the top is actually identical.

There is, moreover, a link to bind all these pictures in the fragment in Christ Church library at Oxford. Four angels play musical instruments, and on either side are fragmentary figures of St. John Baptist and of a saintly bishop. This panel manages to unite in its small dimensions ($17\frac{1}{2} \times 21\frac{1}{4}$) the most striking colour chords which we have noted in the others. The foremost pair of angels are robed in green, which turns to blue in the shadows as it does in the Baroncelli altar-piece, their cloaks are flung back over their shoulders to reveal a lining of the orange colour composed of green, yellow and scarlet already noticed in the *St. Stephen,* and the bright unmodulated scarlet in which the pair behind are robed completes the colour scheme of that picture. The floor is paved with brilliant red and green and yellow. But the fragmentary figure of St. John is clothed in the colour worn by St. Michael in the Bologna altar-piece, a piercing mauve varying from blue in the shadows to pink in the high lights. The head of the Bologna St. Michael should be compared with that of the right-hand angel in the Oxford fragment and that of St. Gabriel with the head of the angel on the left. Suida[10] suggested that this panel came from Giotto's studio, and the Christ Church catalogue of 1833 attributed it (No. 113) to "Giottino or Gaddi." Borenius in the catalogue of 1916[11] hesitates to ascribe it finally to Taddeo.

These five links form a chain too binding to be ignored, and once their attribution to the same hand is accepted, it must soon be agreed that that hand is Taddeo Gaddi's. The accumulative evidence of the colour bears the strongest weight, for in these five pictures it has so decided an individuality, and this individuality, with its deliberately strident contrasts of hue, also marks forcibly the twelve scenes from *The Life of Christ* in the Accademia at Florence, now generally accepted as Taddeo's work. These have been recently cleaned so that the wonderful state of preservation which they share with the three large pictures is again conspicuous: but the effect is much vitiated by the yellow-toned varnish which runs the colours into the gold ground and destroys the sharpness with which they are opposed. A pale lemon yellow peculiar to this series, but used also more sparingly in the Oxford fragment, shares the predominance with a pale pink already encountered in the Santa Croce altar-piece. Here and there are the same green turning to blue in the shadows, and the same hard scarlet. The paleness of the tonality and the absence of any strong contrast of tones are further exaggerated. Shadows are indicated less by deeper tones than by contrasting colours. Pink becomes scarlet or mauve, yellow turns to red, to green, to violet or to blue, less discriminately but with all the daring of an impressionist picture.

Is not this what we are to expect when Vasari has written of Taddeo's colour that he made it *più fresco e più vivace che quello di Giotto?* Would the later works, such as those in Sta. Felicità at Florence or in the Metropolitan Museum in New York, universally accepted as Taddeo's, justify such a remark? Are we to be surprised, when Cennini has told us that Taddeo was Giotto's assistant for twenty-four years, to find Giotto's name inscribed on two pictures by Taddeo's hand?

It is significant that one of these, the *Coronation* in Santa Croce, comes from the Baroncelli chapel, which Taddeo afterwards decorated with his own frescoes. These frescoes show ideas already so far removed from those of Giotto[12] that they can only be considered as the mature expression of Taddeo's personality. The types which occur in them, disproportionately long in the face, with high cheek bones and close-set eyes, are wholly individual, yet they already appear fully developed in the predella of the altar-piece. The modelling of the head of *St. Stephen* is recalled by the *Astrology* frescoed in the vaulting. The Madonna of the Bologna polyptych, with her veil drawn tight under her chin, as it is in the Santa Croce *Coronation,* in the *Madonna of Mercy* in the Bargello entrance-hall, and in countless figures in the Baroncelli chapel frescoes, is a type which Taddeo Gaddi never entirely abandoned.

The inferiority of Taddeo's drawing has already been emphasized above, but attention should also be drawn to a very marked quality which is common to the pictures under discussion and Taddeo's generally accepted works. A curious slanting of the planes, which slide against one another in uneasy fashion, is only a little less marked in the Virgin's body in the Santa Croce *Coronation,* in the face of Mr. Goldman's *Madonna,* or throughout the Accademia panels than in *The Entombment* in the James Collection at Newhaven which has long been accepted as Taddeo's work.

The six scenes from *The Life of Christ* I hope to discuss in another article. (*To be continued.*)

[10] *Monatschefte für Kunstwissenschaft,* VII, 3.

[11] *Pictures by the Old Masters in the Library of Christ Church, Oxford* (Oxford University Press, 1916), No. 7.

[12] Anyone who compares the *Adoration of the Kings* with Duccio's composition in the *Maestà* at Siena will easily understand the origin of the Gothic influences which permeate Taddeo's later work.

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THE DELFT ENAMELLERS

BY W. W. WINKWORTH

THE work of the Delft enamellers has long been known and admired. Their work differs from that of the underglaze-colour painters in being fired after the firing of the glaze. They therefore had nothing to do with the painting in underglaze blue, green and other colours—purple for instance—which is rightly regarded as the chief glory of Delft; and they could paint just as well on any ware as on the faïence of their native country. It has long been known that they often did so. Their work acquired, therefore, a sort of international character which brings it into the province of very different sorts of china-lovers. It also acquired, when they were not working for one of the Delft factories, another quality, of interest not only to china-lovers, but to everybody; a sort of spontaneity, a gaiety of colour, an air of holiday which, after the elaboration and parade of so much eighteenth-century Delft factory-work in enamels, is as refreshing as the casual sketches of professional painters, or the work of those few independent artists who have managed to avoid professionalism altogether.

The interest of their work is so many-sided that it has tended to escape classification; it has ramifications in many directions, all interesting; and therefore, at the suggestion chiefly of Mr. Rackham and some of his staff, and with help and a generous supply of photographs from Mr. Hobson and Mr. King at the British Museum, I have gathered a few notes about the subject. Any mistakes, however, must not be attributed to these authorities. I hope also to attract the attention of some of those connoisseurs and collectors of the "*faïence dorée*" of Delft who are on the whole so much in the minority in England, but I hope are still plentiful in Holland and elsewhere abroad. I hope that they may come to my help. There is not much good "Delft Dorée" in England, and I know far too little about it.

PLATES I and II represent work done by these enamellers on Oriental porcelain; I, A and I, D certainly Japanese ware, very coarse; I, B on a curious crackled ware, probably Japanese, but unknown to me except in this specimen. One of the chief interests of this enamelling is that it is so often found on coarse types of ware, unfamiliar to us in their undecorated form. Marryat quotes an interesting reference to the enormous numbers of pieces of white undecorated Japanese porcelain sent to Europe in the seventeenth and early eighteenth century. I have never seen one of the bottles [PLATE I, D] without obvious Dutch enamelling. Those not painted were very likely discarded. The eight-sided bowl [PLATE II, B] in the white state would also perhaps, if it ever appeared, be puzzling to identify; it is a curiously coarse version of a K'ang Hsi type. The enamellers knew the quality of the ware they were dealing with very well; one nearly always finds fine decoration on the finer pieces. The dish [PLATE II, E] is an instance; and Chinese porcelain decorated in England shows the same choice and discrimination.

The earliest dated piece of this ware known to me is the dish [PLATE I, C]. It is nearly eight inches in diameter, and bears the arms of Zeeland and the date 1700 on the stern of the ship. The colour is freely and effectively used. Havard in his "Histoire de la Faïence de Delft," pp. 143-146, must here be studied. He has both facts at his disposal and also the courage to state his estimate of the artistic value of the work of these enamellers; and I am encouraged to think that he appreciated the enormous superiority of the work they did on porcelain to that which the faïence factory-owners compelled them to do to add fresh embellishment and further complication to the already elaborate wares, which Havard, in comparison with the glorious works of Hoppesteyn and the true artists of the underglaze-colours, so rightly despises.

On faïence the enamellers could seldom work freely. They were restrained and cramped in several ways. First, the pieces they had to decorate were, in comparison with the plain dishes and bottles from the East, of elaborate form; secondly, they had to make their work conform to the panels and other formal under-painting with which the surface was so often decorated in underglaze blue before the enamelling was to be added. Their task was rather similar to that of the enameller of a Worcester scale-blue dish or piece of powder-blue Chinese porcelain; and whatever the merits of these two sorts of ware, the richest, most splendid and still the most expensive of their sort, it is not to these that one looks for boldness or originality. The analogy of Worcester is specially suggestive.

It was on simple mugs often that the boldest and most remarkable of the Worcester enamelling was done; and the Chinamen which are specially typical of the work done on early

[1] W. B. Honey, *Old English Porcelain*. G. Bell. 1928. Pl. 57.

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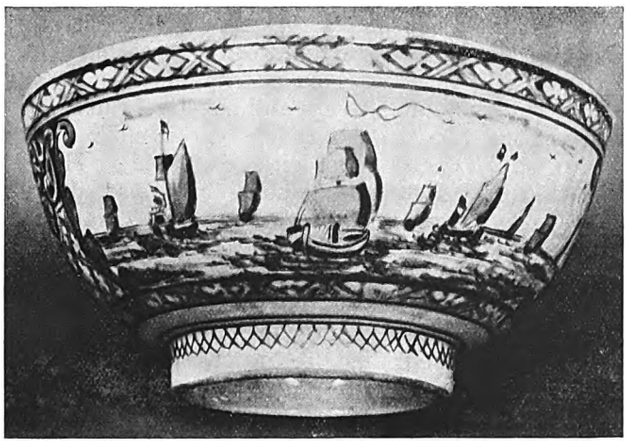
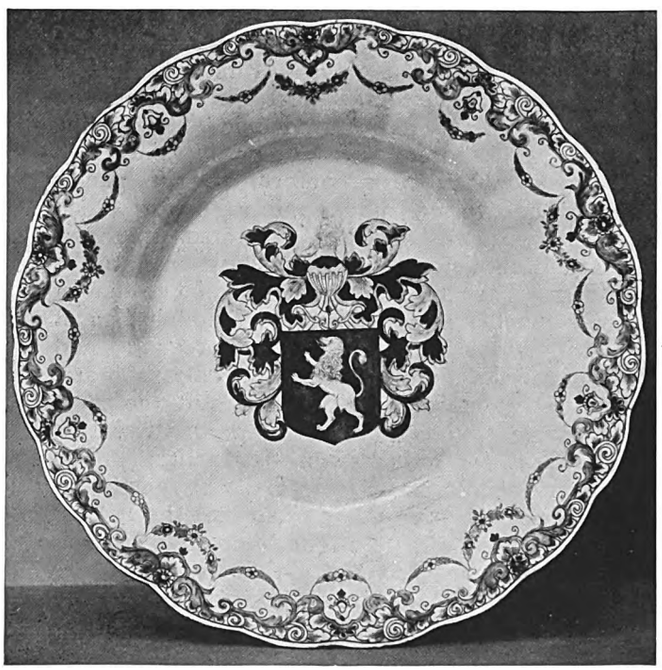
A—Chinese 1745. (British Museum)

B—Chinese. (British Museum)



C—Chinese 1750. (Private Collection)

D—Chinese 1710-1740. (British Museum)



E—Chinese 1750. (Mr. Frank Pither)

F—Chinese. (Mrs. G. Wrangham)

Oriental porcelain enamelled by Dutchmen

Plate II. The Delft Enamellers

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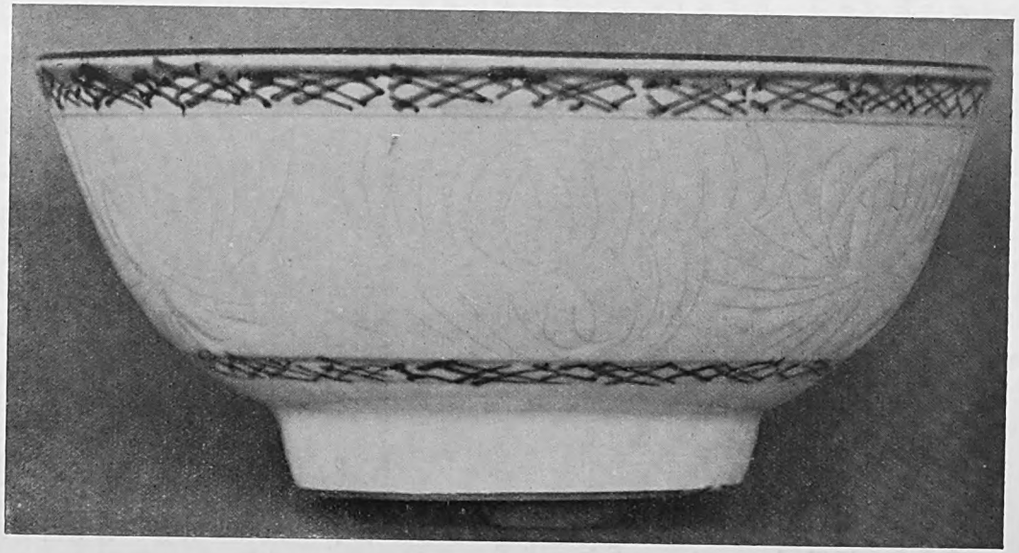
A and *B*—Spittoon, two views; Delft dorée, dated 1747. (Victoria and Albert Museum)

C—Chinese bowl, 1747. Incised designs under the glaze as in III, *D*



D—Chinese bowl with under-glaze blue border. Same size as *C*. Cf. II, *A, C, D*

Plate III. The Delft Enamellers

Worcester or Lowdin's Bristol[1] were the work of a painter who, whether he was Michael Edkins or not, was a direct pupil and artistic descendant of a Delft enameller who had escaped from the tyranny of border-painting and panel-work to exercise his craft more freely in England. I hope no reader will imagine that this is history, and that we know this painter's name, or anything of such minor importance as that; it is romance, a mere story; but no one who knows the work of the English salt-glaze enamellers, the enamellers of Bristol glass and porcelain, and the work of these Dutchmen will deny their evident connexion.

Before the days of accurate criticism, these Worcester Chinamen might have been contemptuously dismissed as "Chinoiseries, in the style of Heroldt"; mere "subjects" that might have occurred anywhere after he had set the example. Let us deny this example none of its suggestiveness; but for all that do not let us fail to notice the finer points of handling which differentiate these Chinamen from his or Pillement's or Boucher's, or the colour-scheme, richer in tone than its Dutch prototype, but in the same key, and wholly alien to the German. The clues of drawing that link it with Holland will be mentioned later [see PLATE IV, B].

Havard, then, makes it clear that the Dutch enamellers began first on Oriental wares; but their work ended and reached its final flower of perfection on English salt-glaze, and their influence at any rate was responsible for some of the best work on English glass and porcelain. In between these two termini of youth and triumphant old age comes their work on the products of Dutch faïence factories; but of course there was much overlapping. Havard makes it clear that in 1705 Gerrit van der Kaade opened a factory for enamelling Oriental and other imported porcelain, and that it was from this or similar "shops" that the "plateel backers," the factory-owners, recruited enamellers. It is the work done on faïence that he condemns; the products of Gerrit van der Kaade's factory he does not discuss; it was aside from his subject. Still less, one imagines, would he deplore the work which, even after the attachment of the enamellers to the work of border-making and panel-filling on faïence, they continued to do occasionally on porcelain. For the same hand can often be traced both on Delft Dorée and on Chinese wares; even on Meissen and on salt-glaze. But there is this difference; on the faïence the work is almost always more cramped, more laboured; it is expended on rich borders and scroll-work largely in red; other colours are indeed apt not to tell effectively or even to misfire on faïence, though of course they were used. But it was evidently a discouraging task to apply them; they demanded broad washes incompatible with detail and commercial finish; and also the faïence did not make such a good background for them as the porcelain.

A good instance of this is the spittoon from the Salting collection [PLATE III, A, B]. The subject on the side is the familiar Apple-pickers. In PLATE III, C we see it on Chinese porcelain in a much freer and coarser form, and in PLATE IV, D we see a design, not perhaps by the same hand, but of the same school, on a Meissen porcelain jug. The colouring of the jug has long been admired by connoisseurs; it is in the Schreiber collection. But the spittoon has deservedly remained unnoticed. It is, however, valuable as a piece of information: it bears on the base the date 1747; and the man whose head can be seen on the inner border bears in his hand a letter with the same date and a mysterious monogram which looks like MVP, or MRP, or VP. The same date is found on a small Chinese cup in the British Museum with the arms of Orange; on a plate in the Sèvres Museum, of faïence with underglaze blue and an elaborate figure design including a figure representing William IV of Orange; and also is not infrequently found on Chinese porcelain bowls of the type of PLATE II, A, C, D with portraits of William IV and Princess Anne of England. These same portraits also appear on salt-glaze tea-pots, one of which is in the Schreiber collection. The joined armorial bearings of William and Anne are found on cups and saucers in the British Museum and at South Kensington, commemorating their marriage in 1734, which from the hot red of the enamel, the pale blue, and the drawing of the orange spray, is evidently Dutch work on Chinese porcelain. This Dutch enamelling was copied by the Chinese occasionally; I have a tea-pot with the apple-picker pattern in Chinese enamels, but the colour of the red is very markedly different, and the drawing is unmistakably Chinese.

William IV became Stadtholder in 1747; is the apple tree perhaps really an orange tree with allegorical significance? Who are the seated man and woman who always appear with the apple-picker on the other side? Let us turn to the parrots. They at any rate are unmistakable. PLATE IV, C shows a fine faïence dorée brush, with the same parrot who occurs so often on Chinese porcelain [PLATES II, D, IV, A]. A plate in the S. D. Winkworth collection, however, shows clearly that the parrots are the addition of a European enameller; it is evidently "clobbered," if the work of enamellers who also decorated the famous faïence dorée can be

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so disparagingly described. In the British Museum piece the brown enamel which appears on the tree trunk is enough in itself to identify the enamelling as Dutch, apart from the drawing.

But the most beautiful example of the work of the parrot-painter is to be found at South Kensington in the case devoted to Chinese porcelain with European designs. This piece [PLATE IV, A] also has the typical colouring and drawing of the Delft enameller; but what is even more delightful is to find exactly this same subject with the two parrots and the cherry on the bottom of a faïence bird-cage illustrated in Havard, Plate xi (p. 153). Nothing could be lovelier in colour than the plate at South Kensington; how touching it is to find this enamelling on faïence allowed to occupy so dishonourable a place, even, if one may say so, so proverbially foul a place as the bottom of a parrot's cage. I am glad the artist was also able to do justice to his colours on nice clean Chinese porcelain.

The plate [PLATE II, F] is another specially bold and well-designed piece which can be definitely identified as the work of this school of enamellers. The sort of wall or piece of brickwork on which the lady is sitting can be traced on the 1747 spittoon; and the trees with their dotted bushy foliage are also frequently seen on faïence dorée. The border is in underglaze blue, part of the original Chinese decoration of the plate; and an underglaze blue ring, also of course Chinese, shows through the Dutch overglaze enamel in the middle of the dish.

Chinese plates with underglaze blue borders were often used by the Dutch; and sometimes, as in the magnificent George II dish in the British Museum, the circular blue ring in the middle is worked into the drawing with consummate mastery. In our example it frankly shows through, adding a pleasant blueness to the green of the enamels, but otherwise not adopted into the scheme at all.

PLATE IV, B is on salt-glaze. The funny Chinaman, very Dutch, is what I should call a primitive "Edkins." Here is the subject "Edkins" often treated on glass and on porcelain—the parrot-carrier; here is his mannerism of the dotted green ground and the hooked grass; but the bushes are those of the apple-picker painter [PLATE III, A, B], and the drawing lacks all the fantasy and caprice of "Edkins's" accomplished brush. Work of the Edkins type is also found on salt-glaze, though its rough surface necessitated a looser calligraphy than was used on porcelain, and these Edkins Chinamen I should be inclined to call the work of English artists influenced by Dutchmen, "Edkins" being one such himself. A dated jug in the Wallace Elliott collection shows that by 1761 at least or before, a completely new style, not obviously Dutch, had developed on English salt-glaze, and the influence of the conjectural escaped Delft enameller was over. A few real Dutchmen may still have been left doing work like the big King of Prussia plate in the Schreiber collection, inscribed in Dutch lettering; but a definite English school had also developed and become independent.

If one turns from the beautiful and brilliant colouring of work like PLATE IV, B, on salt-glaze at the latter end, and PLATE IV, A, on porcelain at the beginning of the history of Dutch enamelling, to a typical piece of faïence dorée where the enamelling has been added to an under-glaze pattern in blue—for instance, a Pijnacker plate—one can understand what Havard meant when he spoke of enamelled Delft as he did. He attributes what he considers its feeble gaudiness to the bad taste of the age, and to the bad results so often obtained when two painters work on the same piece (p. 146), using different and incompatible technical methods.

He records how the faïenciers seized upon this new sort of decoration over the glaze "à petit feu," so suitable for the decoration of porcelain and salt-glaze, and turned it to the uses of their factories. It was of great commercial value, he hints, because it could be combined with only one under-glaze colour, blue, to obtain a bright if inharmonious colour scheme without the risk involved in using the difficult under-glaze colours of the older school of painters. They painted the whole piece themselves, and would have scorned the intrusion of an "artiste étranger," as he calls the enameller, to complete their work. Having thus shown how the coming of the enameller abolished the old and authentic art of the faïence-painter, he deplores the innovation in the following words:

> C'était faire du petit art, il est vrai; mais les "plateelbackers" se modelaient en cela sur le gout de leur temps. Le sens artistique des Hollandais, troublé, dégénéré, affadi, en était arrivé a préférer les tableautins de Gérard Douw, les mièvreries des Miéris, des van Tol, des Schaelken, des Lairesse, aux œuvres saines et généreuses des grands maîtres. Un Rembrandt se vendait quatre-vingt florins, et une petite fadeur du chevalier Van der Werff réprésentait une fortune.

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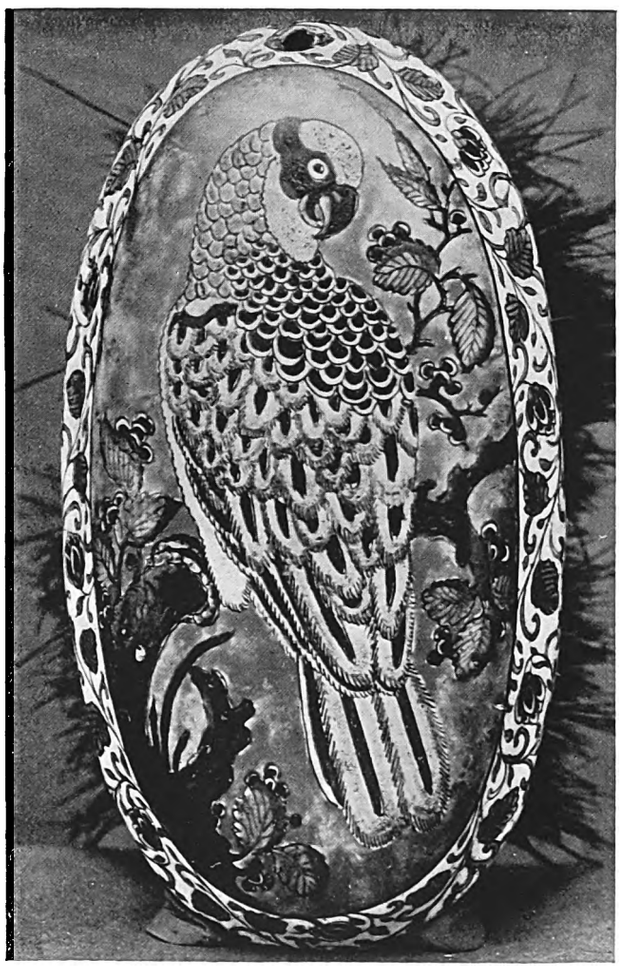
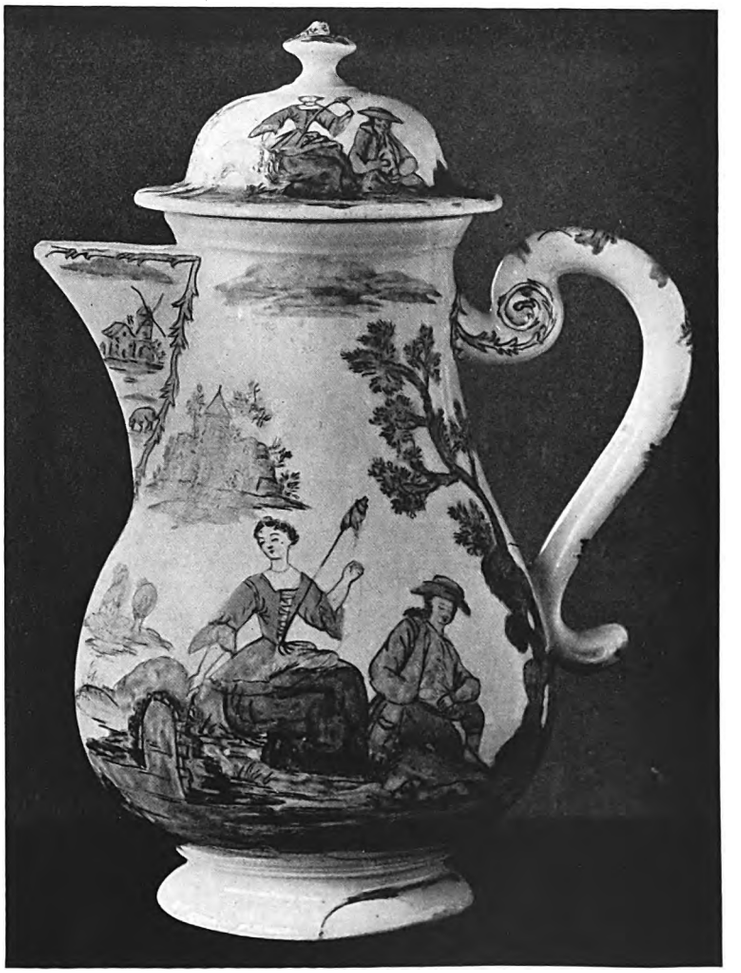
A—Chinese, enamelled at Delft. (Victoria and Albert Museum)

B—Salt-glaze, "famille rose" colours. (Victoria and Albert Museum)



C—Faïence dorée. (British Museum)



D—Meissen porcelain, 1720, enamelled by a Dutch artist, 1740. (Victoria and Albert Museum)

Plate IV. The Delft Enamellers

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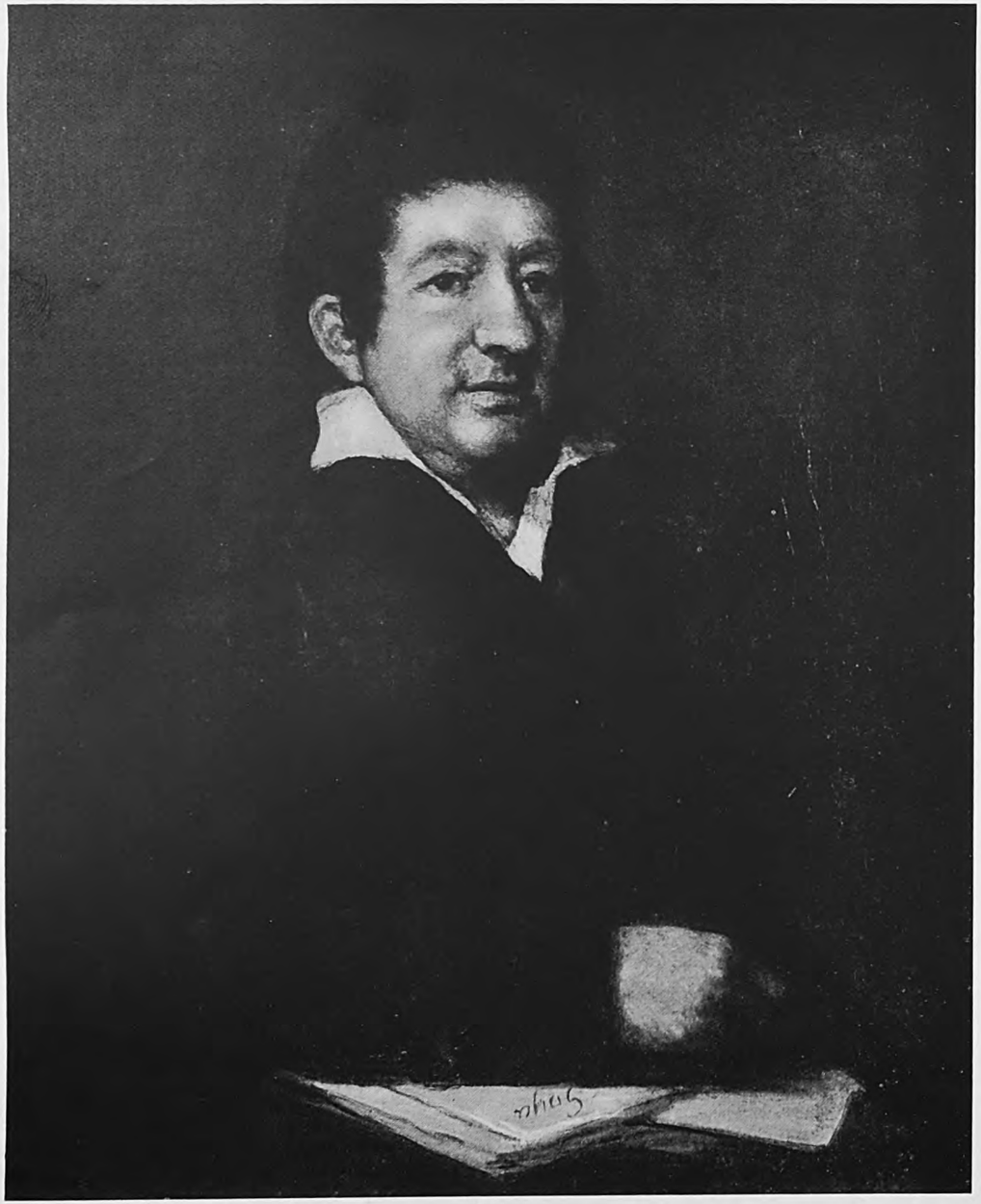

A—D. Leandro Fernandez de Moratin, by Goya. Canvas, 60 by 49 cm. (Marqués de Silvela, Madrid)

B—Celestina ý su Hija. Canvas, 1.66 by 1.08 m. (D. Manuel Mac-Crohon)

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SHORTER NOTICES

THE GOYA EXHIBITION AT MADRID. No better way of celebrating the centenary of Goya's death could have been devised than the admirable exhibition opened at the Prado during April. Though Goya is represented in most of the great collections of the world, the full range of his activity can only be studied in Spain; and even there the fact that some of his best works are in private collections makes access to them difficult. Consequently, by bringing together almost every Goya of importance which is privately owned in Madrid, and placing them in juxtaposition to the permanent collection, the Museum authorities have rendered a valuable service both to Goya and to students. In addition, the general reorganization of the Prado has led to Goya's designs for tapestry being arranged in a white and gold setting similar to that for which they were designed; and the decorations of Goya's house (the " Quinta del Sordo ") have been rehung on an upper floor in a room adjacent to that in which the greater part of the drawings owned by the Museum are exhibited. Moreover, in an appendix to the catalogue of the exhibition, a list of works by Goya in the churches and public buildings of Madrid is given; so that in a couple of days a determined visitor to Madrid can survey almost every aspect of Goya's activity.

The particular value of the exhibition is that it supplements the permanent collection at just the right points. Goya's first important portrait is there, dated 1783, that of Floridablanca inspecting a picture held up by the artist, with its revelation of Goya's debt to Mengs and to the eighteenth century. Then come a striking group of the so-called " grey " period, when Goya was concentrating on questions of tone and atmosphere, only too often to the sacrifice of design and drawing. Even the more famous portraits of the period, such as the Duchess of Alba in a white dress (1795) are weakened by careless acceptance of current convention. It seems probable that the influence of Gainsborough and Reynolds, exercised through engravings, helped to point a way out; and it is interesting how certain portraits, such as the *Marquesa de Pontejos* (1788-9) and the *Duquesa de Osuna* (1788), recall English painters in their design, and have a hint of Gainsborough's opalescent colour. Goya's ready acceptance of eighteenth-century convention, which contradicts the widespread idea of his revolutionary attitude to painting, also appears in certain subject pieces, notably the series of decorations painted in 1788 for the house of the Duke of Osuna. In these the influence of Boucher and Fragonard is irresistibly suggested, probably exercised through engravings, as in the case of the influence from England.

Towards the end of the century, however, Goya frees himself from the burden of his predecessors, though Velazquez always remains with him as a source of inspiration, and Rembrandt contributes to his development. Such portraits as the *Condesa de Chinchon* (1800) preserve the charm of earlier work, but are better designed, and the figure is given more weight and substance. Other notable examples are the dramatic *Conde de Fernán-Nuñez* (1803), with its anticipation of Delacroix; the *Condesa de Haro* (*c.* 1805), very simple, delicately characterized and solidly modelled; and the *D. Pantaleon Perez de Nenin,* an excellent example of Goya's slightly vulgar but undeniably effective portraits of military men.

The decisive event, however, in Goya's evolution as an artist was the French invasion of 1808. It set his imagination to work in subject pieces, and limited the demands upon him for portraits of the court and society. Thenceforward he welded the results of his own study of nature and the teaching of other artists into a distinctive and personal art. The exhibition enables comparison to be made between certain *jeux d'esprit* in the manner of the *Caprichos* painted at the turn of the century and the later series of scenes of war and brigandage, most of which are in the collection of the Marques de la Romana. In the latter, under the guidance of Rembrandt, Goya has genuinely fused observation and imagination. A notable series shown of Goya's sketches for larger work, such as the decorations of S. Antonio de la Florida and the scenes from the life of S. Francesco de Borga at Valencia, make it clear how the shortest possible interval between conception and execution was with Goya necessary for success. Almost invariably the sketch has a vitality, a fullness of content, which its derivative lacks. Moreover, such pictures as the *Hercules and Omphale* (1784) and *Cupid and Psyche* (after 1800) reveal how necessary contact with life was the mainspring of Goya's art. In this connexion the hitherto unexhibited *Çelestina y su hija* (*c.* 1816) [PLATE B] is interesting. Despite obvious defects in drawing, intense familiarity with the subject matter has enabled Goya to give the figures life and substance and put them into dramatic relation.

But perhaps the most interesting part of the

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exhibition is the little group of very late portraits. Conspicuous among these are the *D. Leandro Fernandez Moratin* (1824) [PLATE A] and the *D. Juan Bautista de Muguiro* (1827), both portraits of intimate friends. The slickness and facility of earlier years is here abandoned for a technique of solid paint built up by juxtaposed and only partially fused touches of paint. The colour is sober, the modelling simple and solid, the design coherent and unaffected, and the characterization intimate. In the result something of the gravity and dignity of Holbein is attained, and Goya takes rank as a great portrait painter.

W. G. CONSTABLE

A MING TEMPLE FIGURE.—Among the Chinese objects now being exhibited by Messrs. John Sparks is an unusually fine lot of glazed roof ornaments and several pottery temple figures. The tiles include complete sets of the Eighteen Lohan, the Ten Judges of Hades, and the Eight Immortals—distinguished as to both plastic excellence and quality of the glazes. They are said to have come from a Shansi temple, and they exhibit characteristics attributed to Ming products. The fabrication of glazed tiles has a long history in China. It probably goes back some two thousand years, and recently it was revived to provide roofs for the large hospital built in Peking after designs combining Chinese and Western styles of architecture. Tiles that come into the market are generally labelled Ming, and no doubt some of them do belong to this period and a few are earlier; but probably most are of later date. The tradition of tile making has been maintained for centuries with so little change that precision in assigning dates is often impossible. In this instance the problem is solved by the presence of two large inscribed figures from the same temple as the tiles, with which they appear to be contemporary. Both figures bear Ming dates, scratched in the soft clay before firing. That reproduced here [PLATE] has the thirty-seventh year of the *Wan-li* period, *i.e.*, A.D. 1609. It is made in two parts, and the joint is admirably contrived. In its strong and dignified modelling, it maintains the best traditions of temple figures, and it is a fine example, too, of the potter's craft. W. P. Y.

FLOOD DAMAGE AT THE TATE GALLERY.—Following the Memorial to the Prime Minister regarding the Turner drawings that were submerged at the Tate Gallery, Mr. C. F. Bell publishes in *The Times*, as we go to press, a long letter of protest against the unsatisfactory nature and amount of the information offered by the Tate Gallery authorities about what the actual loss was. We are bound to confess that Mr. Bell appears to us to be in the right, and we find it very difficult indeed to understand why there has been so much secrecy —the word is not too strong.

On the Sunday following the flood, Fleet Street was clamouring for news, as Fleet Street was entitled to do. Reporters and critics besieged the gallery, but were neither admitted nor given any opportunity of obtaining information of the first importance to the public whose property had been destroyed. In desperation the reporters were compelled to adopt guesswork, with the inevitable exaggeration and distortion. One could sympathize with the officials at a time when they were being sorely tried, but that sympathy does not dispose of the fact that if at an appointed hour one of the officials had consented to see the pressmen *en masse*, even for a few minutes, or if a telephone message had been sent to one of the recognized news agencies, we should not have read in the papers published on the following day such utterly untrue accounts of the damage.

But a far worse blunder followed when, after quite unjustifiable delay, a few casual announcements were issued piecemeal, instead of a full, exact and business-like statement. Even after repeated pressure from authoritative parties, and after questions in Parliament, people are still, at the moment of our writing, without the complete facts.

We have no wish to be severe or unfair in criticizing men whose devotion is beyond question, but it is undoubtedly true that the tactlessness and neglect to which Mr. C. F. Bell refers have been warmly and widely remarked upon by those who own and use the collection. The impression such an attitude creates is that the officials and trustees of the gallery have formed themselves into something in the nature of a private club. We suggest, with respect, to the trustees that what we wanted was not their opinion of the artistic value of the damaged or destroyed pictures, but information by which we could identify them. The five Landseers, for instance, "damaged beyond repair," are, in the view of many well-informed students, a great deal more important than some recent acquisitions, and the attempt to conceal their loss was excessively foolish.

NATIONAL ART-COLLECTIONS FUND.—Last month we drew attention to a number of arrangements made by the Council of the Fund for the entertainment of its members. Since then the twenty-fourth annual report has been issued. It is eminently satisfactory. According to the printed table the membership has risen from the original figure of 551 to 6,674, but since the report was printed the number of members has continued to increase, and now stands at well over 7,000. On the whole the acquisitions are commendable. We have already indicated our point of view so far as

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Taoist figure of glazed pottery, said to come from a temple in Shansi. Dated A.D. 1609. Height, 1.04 m. (Messrs. John Sparks)

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Lotto's *Lucrezia* is concerned, and the only other purchase which we hesitate to applaud is that of a Dutch school piece, *Boors Drinking and Smoking in a Tavern,* bought for £325, which was a rather lordly sum to give for so heavily overpainted a picture. Perhaps the most impressive acquisitions are the T'ang *Head of the Buddha,* the magnificent Chinese frescoes presented by Mr. George Eumorfopoulos to the British Museum, a charming John Souch, and a Romanesque relief of *Adam and Eve.*

CONTEMPORARY ART SOCIETY.—The annual report of this Society has also been published. The year 1927 appears to have been a normal one. Pleasant English pictures have been acquired and presented to various public galleries, the special fund for prints and drawings has now definitely been proved a success, and the foreign fund has been the means of enriching our collections by works by Matisse, Rouault, de Segonzac, Moreau and Gaudier Brzeska. It is hoped soon to acquire an important sculpture by Maillol. The member selected as purchaser for the coming year is Mr. Ernest Marsh. The Society's membership is none too numerous, and it is to be hoped that the secretaries' appeal for more subscribers will be taken seriously among those interested in modern art.

ITALIAN CERAMICS.—The Italian Inter-University Institute is organizing this summer a course of lectures and demonstrations which should be of the greatest interest to students of Italian ceramics. A series of meetings will take place from August 20 to September 10 in the Museo delle Ceramiche, Faenza. In all, twenty-six experts will discuss in turn various aspects of Italian ceramic ware. The general organization is in the hands of Dr. Gaetano Ballardini, and among non Italians who will contribute is Mr. Bernard Rackham. The Italian Government has granted special facilities as regards railway fares to those attending the course. A syllabus in English, with particulars of fees, hotels, etc., has been issued, and this and other information is obtainable from the Institute, at Via di Monte Tarpeo, 28, Rome (18).

THE LITERATURE OF ART

ART HISTORY AND A THEORY. BY SAVA POPOVITCH.

ART STUDIES. Medieval, Renaissance and Modern. Edited by members of the Departments of the Fine Arts at Harvard and Princeton Universities. 156 pp. + 57 pl. (Humphrey Milford.) 31s. 6d.

"Art Studies" for 1927 claims a special attention on account of both the large variety and the interest of the contributions. Students of Byzantine art will be particularly interested in Charles Diehl's article, "Monuments Byzantins inédits du onzième siècle." The article deals with ivory tablets from the "Dresden Grünes Gewölbe" (representing St. John the Theologian, St. Paul and Christ appearing to Mary and Anastasia) and the four evangelists from the evangeliary in the library of the Phanar School in Constantinople. And students of the Italian school of painting will appreciate George Harold Edgell's description of a newly discovered fresco, attributed to Lorenzo Vecchietta. The fresco was found in Siena at the Hotel Continental, which in times gone by was a palace.

Ugo Moneret de Villard's article, "Il problema dell'arte Sâsânide," is a valuable contribution to the somewhat difficult subject of Persian art during the Sasanide dynasty. Laura Hibbard Loomis has found an entertaining subject—though ultimately it may not prove very important—in "The table of the Last Supper in Religious and Seculiar Iconography."

Architecture is represented by three contributions. Charles Oursel evolves the monumental genesis of the abbatial church at Vézelay; Edgar Antony contributes a survey of research into the age and the origin of the Florentine baptistry; while Walter Muir Whitehill, Jnr., presents an interesting study on the liturgical influence on pre-Romanesque apses in Spain.

Sculpture is the subject of two contributors, Dorothea C. Shipley and Kuno Francke. Miss Shipley gives a very satisfactory study of "Apostolados," while Mr Francke, under the heading "Plastic Cyclone" deals with a subject ("Saint George and the Dragon," by Bernt Notke), which was already treated (under a less striking title, I believe) some time ago in THE BURLINGTON MAGAZINE.

Jere Abbot, in his article "The Geometry of the Art of El Greco," makes two serious slips. The first mistake is made in the reference to an article on "Conception of space in Old Masters," which appeared a few years ago in THE BURLINGTON MAGAZINE. He wrongly assumes that the author of the said article believes in schematization and promptly elaborates a "more simple and direct schematization." The main theme of the BURLINGTON article was that the old masters conceived the space at their disposal as a three-dimensional solid, and that if there is any definite relationship between the various components in the composition of a work of art it should be possible to account for it by the geometrical properties of the solid itself. El Greco was merely an example taken at hazard as was also Masaccio's *Trinity.* The second mistake is similar to that in Mr. Jay Hambidge's theory, namely, that certain obvious details are mistaken for fundamental principles. To show how wrong this is it is sufficient to test Mr. Abbot's schematization in all El Greco's paintings: it does not often work, and when it does it cannot account for more than the vertical division of the surface; and in those cases it will be found that the canvases are always of similar proportions. It is a frequent occurrence in old masters' portraits that the length of the head from the crown to the chin is equal to the difference between the lengths of the two sides of the canvas, and consequently that length has an important function in the design. But we cannot fix a rule on the strength of such a detail, for the nearer the shape of the canvas is to the square the smaller is the difference between the sides and vice versa. But if we go further and examine how it is possible to

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derive the necessary measurements and where from, we find that the case of the portraits is not a mere coincidence. Thus one reaches the conviction that it is not possible to interpret satisfactorily designs of old masters without recourse to two factors (a) a geometrical solid as a permanent reference and (b) a geometrical solid whose section is the surface of the canvas. Mr. Abbot must agree with us that there is no reason why any line without a permanent relationship to both the surface and the space in which it is enclosed should have any æsthetic or geometrical function.

LEONARDO PROBLEMS. BY K. T. PARKER.

LEONARDO DA VINCI: DER KÜNSTLER UND SEIN WERK. By EDMUND HILDEBRAND. xvi + 351 pp. + 280 illustrations. Berlin (Grote'sche Verlagsbuchhandlung). M.24.

LEONARDO DA VINCI: ZEICHNUNGEN. Herausgegeben von ANNY E. POPP. 57 pp. + 89 pl. Munich (R. Piper and Co.).

Vast and varied as it is, the literature on Leonardo da Vinci is yet definitely enriched, not merely extended, by both these works. Apart from the consideration of their actual merit, which is in both cases great, each fills a gap, and an important one, alike for the letterpress and illustrative matter that both publications contain.

The nearest approach to Professor Hildebrand's volume was the publication of Waldemar von Seidlitz which, however, was not entirely satisfactory and, moreover, has been out of print and difficult to procure for some time past. There was, therefore, an insistent need for a monograph dealing primarily and at some length with Leonardo as an artistic phenomenon or, as Hildebrand himself puts it, the "Einheit von Schöpfer und Geschaffenem," as revealed by the great Florentine. We do not doubt that the present volume deserves to be considered the standard one for general information and for the interpretation of the artist's tendencies based on historical and æsthetic principles. Many of Hildebrand's analyses are admirable, and it is most refreshing to observe how his opinions and estimates derive throughout from a completely original and unbiased experience of the works.

When saying this, let us not forget the difficulties that beset the critic's path when attempting to steer a course through the maze of more or less traditional views attaching to such world-famous works as the *Cenacolo* or *Mona Lisa*. It has not been the author's aim to be categoric on those much-discussed borderline works which occupy a front place in many monographs, but it may be interesting to record his views on them *en passant*. One is not astonished to find that he emphatically rejects the Munich *Madonna*, the *Belle Ferronnière* and the Ambrosiana portraits; nor is it surprising that the *Madonna* Benois, the Louvre *Annunciation* (as opposed, in the main, to that of the Uffizi) and the *Lady with the Weasel* are equally emphatically recognized. What required greater courage, and for that Hildebrand deserves credit, was to uphold the (mutilated) Liechtenstein portrait, the St. Lucy of the Berlin *Ascension*, and indeed the unspoiled passages of the *Flora* bust. In discussing these and other problems Hildebrand adduces much valuable comparative material, and his juxtaposition of details from the two versions of the *Virgin of the Rocks* should be particularly instructive since, strange to say, there are some who still hesitate about their relative merits.

Leonardo's drawings are only briefly touched upon by Hildebrand, but in the main his views can be endorsed. We even believe that he is possibly right in vindicating the originality of the Brera *Head of Christ*, though he is surely too scrupulous when he assigns to Boltraffio the Louvre portrait of *Isabella d'Este* which, incidentally, is accepted and reproduced in Miss Popp's admirable volume. Of that volume it will be enough to say that it maintains the high standard of the series to which it belongs, and which includes Wölfflin's exemplary study of the draughtsman Dürer. Though in this case it is but one section of Leonardo's work that is dealt with, it is yet the whole of this most profound and many-sided genius that is presented to us.

L'Oeuvre de Vincent van Gogh. Catalogue Raisonné. By J.-B. DE LA FAILLE. Vol. I, 241 pp.; Vol. II, 232 pl. Paris (Van Oest). Complete set of 4 volumes, 1200 frs.

So recently has the official opposition to the pictures of Vincent van Gogh suffered final defeat that it is a little difficult even now to realize that he belongs quite as definitely to the last century as do such darlings of the British curator as Alma Tadema or Holman Hunt. Such names are already half smothered in the sands of time, but Vincent's has steadily become more widely and deeply revered as the years have advanced.

Such were the circumstances of his career, such the character of his work, such his place in the art world, that there have been tempted towards him two quite distinct sets of commentators. Apart from certain hysterical and irrelevant journalists (who keep on discussing not van Gogh's art but his ear), we are left with the psychologists, headed by Professor Meier-Graefe, who sing the praises of the artist much as though he were one of the established saints, and the recorders, who have treated him with the ceremony due to an old master. Perhaps neither honour is without its justification.

M. J.-B. de la Faille is emphatically an adherent of the latter school. He records the pictures of van Gogh with diligence, skill and that elaboration that makes so much for ease of reference, embalming his work and reputation in two very substantial volumes, with others on the drawings, etc., to follow. After a short biographical notice, which adds nothing to one's knowledge of the artist's life, he starts right off, on the eleventh of his 240 pages, with the catalogue proper, giving titles, sizes, descriptions, history and dates of all the pictures he has traced—about 850 in all. These, with much prudence, he arranges chronologically and under the names of the districts in which van Gogh worked. Etten, La Haye, Drenthe, Nuenen, Anvers, Paris, Arles, Saint-Rémy, Auvers, cover the whole period of the artist's activity from April, 1881, to July, 1890. The variants of the signatures and a table of subjects round off an admirable and thoroughly business-like piece of work.

Volume II is perhaps twice as heavy and bulky as its predecessor, but it is difficult to see how it

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could have been made less so. It is occupied with illustrations in collotype, averaging four to the page. These are clear and adequate in scale. So far as I can detect there are neither omissions nor blunders. It is extremely interesting to be able to compare the many versions of well-known subjects. There are, for instance, no fewer than six separate portraits of the famous *Postman,* all painted in the year 1888. R. R. T.

A History of Wood-Engraving. By Douglas Percy Bliss. Preface by Campbell Dodgson. 263 pp. with 120 ills. (J. M. Dent.) 42s.

There has been in recent years a very noticeable revival of interest in wood-engraving both in this country and on the Continent, especially in France, and Mr. Bliss's excellent book has additional value in that it pays a special attention to modern work, both in itself and in the light of tradition. Scholarly though it is—for Mr. Bliss writes from a wide knowledge of a subject he has studied with patience and enthusiasm—the book, though useful as a work of reference, is no mere text-book or dry treatise: it is written always in a cheerful and readable style, flavoured—sometimes, perhaps, rather too strongly—with personal opinions with which one may not agree, but which, without warping its general proportion, give it an added and stimulating vitality.

Mr. Bliss opens his book with a chapter on the technique of wood-cutting and wood-engraving in which he describes the difference between these two methods, and their sub-divisions of technique which have from time to time been used. He is himself a woodcut artist and can support much of his theory by personal experience. He also discusses the various woods which have been used for blocks and the papers which have been used for printing them. The greater part of the book, however, is of a historical nature. Mr. Bliss deals fully with "block-books"—books in which both text and illustration were cut on a single block, specimens of which continued to appear even after the invention of movable type—also with early book illustration in Germany, France, Italy, Spain and the Netherlands, with a special chapter on "Les Livres d'Heures" and the "Danse Macabre." He arrives thus at the greatest name in the history of wood-engraving, Albrecht Dürer, whose work he describes and criticizes at length, praising his admirable draughtsmanship, but acknowledging that in "linear design his talent is not of the highest." Dürer received a pension from the Emperor Maximilian, a munificent patron of wood-engraving, for whom worked also many other artists including Burgkmair and Altdorfer. The early sixteenth century, in fact, was a period of great importance in wood-engraving, a period when Dürer was working at Nuremberg, Burgkmair at Augsburg, Altdorfer at Ratisbon, Cranach at Wittenberg, Holbein at Basle, Baldung at Strassburg, Lucas van Leyden and Cornelisz in the Low Countries. In the seventeenth and eighteenth centuries the woodcut took on a more popular form, surviving in the broadsheet, the ballad-illustration and the chapbook, still retaining, however, a persistent, if vulgarized, vitality. Towards the end of the eighteenth century came Bewick, with his charming craftsmanship, and Blake, almost exactly contemporary but entirely dissimilar in spirit. Blake more than anyone has had a strong influence on the woodcut of the present day, which in reacting against the "reproductive" woodcut of the last century—the commercial woodcut used for illustrated newspapers and advertisements—has reacted not only against its lack of æsthetic interest, but against its craftsmanship. From the latter, Mr. Bliss asserts, there is much to be learned; whilst praising much that is to be found in the liveliness and sensibility of certain contemporary work, he suggests even that artists might return to the old plan of entrusting their designs to highly-skilled craftsmen, or should at any rate take the trouble to learn their craft more seriously. ANGUS DAVIDSON

Pastels Français des XVIIe et XVIIIe Siècles. Etudes et notices par Emile Dacier et P. Ratouis de Limay. 133 pp. + 96 pl. Paris and Brussels (Van Oest). 300 frs.

In 1927 a superb exhibition was held in Paris of French pastels, almost exclusively portraits, ranging in date from the seventeenth to the beginning of the nineteenth century. No other country could have produced an exhibition at all comparable to it in this branch of art. The pastels were lent by the Louvre, other museums in Paris and the provinces, and many private collectors, and the profits of the exhibition, which attracted 26,000 visitors, went towards the expenses of the installation of the La Tour pastels at St. Quentin in a new gallery. Opening with Vaillant and Nanteuil, the exhibition included large groups of the work of the two most celebrated masters of this medium, La Tour and Perronneau (42 of one and 25 of the other), and after exhibiting fine portraits by Boucher, Coypel, Nattier, Chardin, Vivien, Vigée and other portrait painters, it closed with a few specimens of the revolutionary period (Sergent-Marceau's unconventional and charming portrait of his wife Emira, from the Chartres Museum, and Marie Capet's pastel of Marie-Joseph Chénier) and a fine sketch by Prud'hon of the Empress Josephine.

The memorial volume of this exhibition, recently published, is a very scholarly work, compiled with the utmost care and citing all necessary documents on the artists, their sitters, and the provenance and pedigrees of the portraits. The text is the work of M. Emile Dacier and M. Ratouis de Limay, with an introduction by M. David Weill, and all the works exhibited are reproduced on ninety-six excellent collotype plates by Marotte.

It is very interesting to compare the two portraits of La Tour by himself (Amiens) and by Perronneau (St. Quentin); the confident pose, the alert eyes, the cynical expression are common to both. Each bears witness to the fidelity of the other as a likeness, but La Tour himself has the advantage in precision and the excellence of the *mise-en-page.* In another self-portrait (that belonging to Comte Jean de Polignac, pl. 21) he is seen *en déshabille.* His great portrait of the Président de Rieux (1741), a complete full-length picture, more than six feet high, and made up of many sheets of paper, must have been, not for its size alone, one of the outstanding masterpieces. La Tour's highly valued *préparations* were, of course, well represented, his own portrait in the Louvre (pl. 41) being among

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them. Chardin in his spectacles (pl. 69) and the amusing portrait of Favart by his wife (pl. 89) are among the pastels which are attractive as departing from the conventional type to which many conform. C. D.

Danmarks Kunst. Anden Del: Gotiken. By Francis Beckett. 455 pp. with 486 ills. Copenhagen (Henrik Koppel).

To the average visitor to Denmark, whose acquaintance with the country hardly extends beyond the capital and its neighbourhood, the wealth of Gothic art still surviving in the kingdom as disclosed in this volume will come as a surprise. The work will be of great value to students on account of its fine illustrations, nearly 500 in number, even if the author's exhaustive and well-organized text lies beyond their reach for linguistic reasons. The architecture is full of interest and variety, the style being in the main derived from North Germany from French Gothic, which in its pure form is hardly suited to the genius of the country; St. Peter's, Malmö, is the only church in the then Danish dominions which shows, and in a somewhat enervated form, the complete French system with apse and flying buttresses. The most important monument of Danish Gothic is the church of St. Canute, Odense, of simple oblong three-aisled plan, dating from 1301. It is, however, for its wealth of smaller country churches of architectural worth that Denmark is chiefly remarkable. Notable also for their striking effect are the secular buildings in brick which began to appear about 1360. In a chapter on sculpture Mr. Beckett discusses first the crucifix at Herlufsholm, an importation from Northern France, the largest as it is one of the most beautiful of ivory carvings of the Middle Ages, of which a plaster cast has lately been acquired for the Victoria and Albert Museum. Among the many crucifixes of native origin we may notice the early one from Skuldelev, a strong schematic work in which passion is markedly absent, and, in contrast with it, the fourteenth-century example from Elmelunde, its wasted, tortured Christ expressing pain in every line.

Denmark is rich in carved altar-pieces of the fifteenth and sixteenth centuries. Kings and their subjects vied with one another as donors of them, Lübeck being the chief source of supply; amongst them stands out the great reredos of 1482 at Aarhus Cathedral by Bernt Notke, author of the famous *St. George and the Dragon* at Stockholm. After references to importations from the Netherlands and to Nottingham alabasters, Mr. Beckett passes to the sculptures of Adam van Düren, who restored the cathedral of Lund; Hans Brüggemann, whose great work, under the influence of Dürer, is the altar-piece now in Sleswick Cathedral; and Claus Berg, whose compositions in their intensity of feeling, as seen in his altar-piece at Odense, are in marked contrast with the simple realism of Brüggemann. After chapters on monumental effigies and brasses and seals, Mr. Beckett concludes with a full account of the many wall-paintings which are also among the chief surviving treasures of Danish medieval art. These are often of high decorative value, as, for instance, the *Adoration of the Magi* and the *Presentation* at Kirke-Stillinge, and the charming angels amongst a thicket of wavy interlaced foliage in the Carmelite monastery at Elsinore. Mr. Beckett includes in his survey the southern part of Sweden, formerly under the Danish crown. He deplores the sad destruction of ancient churches in this region; in Scania no less than eighteen medieval churches disappeared between 1890 and 1904. B. R.

Collecting. By Bohun Lynch. 79 pp. + 1 col. pl. (These Diversions.) (Jarrolds.) 5s.

In this polished and whimsical essay, Mr. Bohun Lynch provides the collector with an apology for his pursuits. He is in need of a champion, for often he has been the butt of satirists, and never made an effective reply. This must be because too many of the shafts have gone home. How plead a passion for beauty when so long ago as 1759 Johnson pronounced: "Beauty is far from operating upon collectors as upon low and vulgar minds, even where beauty might be thought the only quality that could deserve notice. . . " It is humiliating to be told in the same oracular style that desire is raised by vanity "the eagerness in one raises eagerness in another, and one worthless purchase makes a second necessary." Small wonder if collectors wear a furtive air, and are only loquacious in fit company! Mr. Lynch now comes to the rescue, pleading a deep-seated human instinct, and that even when collecting is of the accumulative and repetitive sort, "it is a better hobby than fret-work." He presses a distinction, scarcely allowed by Johnson, between the mere collector and the connoisseur, yet confesses himself an accumulator who cannot destroy old letters, or, indeed, anything endeared by association. Such a weakness leads to the veneration of relics:—

> He shows, on holidays, a sacred pin,
> That touched the ruff that touched Queen Bess's chin.

or, more pardonably, to the sentiment beautifully suggested by Thomas Hardy in his lines on *Old Furniture*:—

> I see the hands of the generations
> That owned each shiny familiar thing
> In play on its knobs and indentations
> And with its ancient fashioning
> Still dallying.

Mr. Lynch notes with approval an increase in the number of people 'who "pursue with ardour" curious or ancient objects of a practical nature to use them, when convenient, for their original purposes.' He will give no encouragement to the purist, but wants a room fit to drink beer or tea in, free from the period fetish and the museum atmosphere. There shall be assembled what have pleased us in various moods and at various times, in no forced congruity, but in a warm and human association. Perhaps behind this almost universal passion lies an instinct to snatch something from the eternal flux, to afford an asylum to things well-worn and tested, which have proved their worth to generations of users. So they are brought into a fortuitous fellowship before, as James Thomson had it, "Death strews them over half the town."

RALPH EDWARDS

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Histoire de l'Art Chinois de l'Antiquité jusqu'a Nos Jours. By GEORGE SOULIÉ DE MORANT. 301 pp. + 77 ill. + 80 pl. Paris (Payot). 100 frs.

The Introduction opens with these words: "Dans tout l'univers, il n'existe aucune histoire de l'art chinois: titre et plan sont nouveaux." A very good reason for absence of such a work is the immensity of the task. Even the most persistent student, endowed with critical genius, could hardly encompass it in a lifetime. Yet M. de Morant shoulders the burden lightly, though from time to time his energies have been occupied with many and varied interests, as proved by the list of twenty-three of his writings on Chinese music, bronzes, literature, drama and politics.

The first impression is wonder at the unusual excellence of production in a book costing but 100 francs. The next is annoyance that the author has chosen to invent a new system of transliterating Chinese names and words. So far as I am aware, it has no phonetic justification; but, even if it did represent some obscure dialect, there can surely be no excuse for imposing on the public such monstrous forms as the name of the Hán dynasty written "Rann." Closer scrutiny of these desultory pages discloses many errors. One of the strangest is the creation on p. 289 of two imaginary books from the perverted particulars of one real one. The first creation is called "*Siuann ro paé kou trou,* 'Cent antiquités illustrées de la période Siuann-ro (1119-1126), par Wang Fou"; the second, "*Po kou trou,* 'Nombreuses antiquités illustrés,' 30 vols, écrit en 1200, 1re édition 1308-1311 (ouvrage important)." Evidently the author was thinking of the famous illustrated catalogue of the Sung imperial collection of bronzes, entitled *Hsüan-ho po-ku t'u lu.* It is attributed to Wang Fu, a prominent official, who may have merely presided over the commission appointed to compile the work. The first edition appeared about 1125. Reprints, alleged to have been made during the *Chih-ta* period (1308-1312), are known, but whether these are facsimiles of the first edition is a question which can be settled only by comparison, and, so far as I know, no copy of the first edition survives. Several editions, with smaller illustrations, were recut and published under the Ming, and many since. The term "imaginary" fits both of the author's entries, because in the first he has substituted the character for "hundred" in place of that correctly written in his second entry, and the second entry has dates which are inappropriate to any known book. Unfortunately, *Po-ku* does not mean "nombreuses antiquités," but alludes to the Po-ku Ko, one of the palace buildings in which the imperial collection was stored. W. P. Y.

Early Florentine Architecture and Decoration. By E. W. ANTHONY. 109 pp. + 82 pl. (Harvard University Press; Humphrey Milford.) 23s.

The author's subject is the Romanesque or pre-Gothic buildings erected in and around Florence before the thirteenth century. Of these, the Baptistery and the church of San Miniato are familiar examples and occupy over a third of his space. The remainder—except the SS. Apostoli, S. Andrea at Empoli, and the façade of the Badia at Fiesole—are mere fragments of buildings and decorative details in marble. The book is curiously arranged. First come seventy-two pages of letterpress proper (stark archæology without purple patches but nevertheless interesting), then twenty pages of footnotes, a lengthy but not quite complete bibliography, over eighty illustrations, and a good index. In the case of the Baptistery and S. Miniato, Mr. Anthony confines his attention to chronology, giving an admirable summary of the fluctuating views of critics from the fifteenth century to the present day, followed by documentary and architectural evidence. He concludes that the main part of the Baptistery dates from the fifth century; but that the attic, the roof, and the tribune were built in the eleventh, and that the marble facing is later still. He is somewhat careless on page 8 in his reference to the tribune which is, in fact, on the west. He accepts the usual attribution of S. Miniato to the eleventh century. The remaining examples are so small and fragmentary that one needs his reminder that in 1275 there were 100 churches in Florence, mostly, one may assume, in this curious "Proto-Renaissance" style, as it is called. While, on the one hand, experts have long squabbled as to whether the Baptistery dates from the fifth century or the eleventh, it is almost equally difficult to trace any great divergence between the eleventh or twelfth century interior of the SS. Apostoli and that of Brunelleschi's S. Spirito erected two hundred years later. The most penetrating sentence in the book occurs on p. 72: "Florence remained faithful to a strong, native classical tradition, and it is not a mere chance that the architecture of the Renaissance should have originated there." It is also well remarked that she clung to abstract and conventional decorative forms, some of them derived from Oriental and Sicilian textiles, and hence that her early figure-sculpture is practically negligible. M. S. B.

Miniatures and Silhouettes. By MAX VON BOEHN. Translated by E. K. WALKER, B.A. 207 pp. + 40 four-colour pl. and 194 half-tone pl. (Dent.) 15s.

This volume forms no very serious contribution to the study of miniature painting, nor would its author appear to have intended it to do so, since he has devoted but a single short chapter to the consideration of its technique, and given but scant attention to its development and subsequent decline. The remainder of the book addresses itself to details concerning such matters as the lives and loves, dress and diseases of the sitters and artists—a field explored with some Teutonic thoroughness. In fine, a chatty book, to be excused in part by that sense of intimacy and sentimentality which naturally infuses the art of the miniaturist.

The illustrations are numerous but poor in quality, the colour work leaving much to be desired in respect of tone and the half-tone reproductions being lacking in subtlety. Also, it is difficult to fathom on what principle the illustrations have been selected. For instance, not a single example of a woman's miniature by Engleheart is included, and to one specimen of a man's portrait by him, and to but two examples by Bone, there are as many as seventeen by Cosway.

The translation has been well done. L. G.-S.

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ART IN AMERICA: A Loan Exhibition at Knoedler's, New York

The Holford Pesellino and the Duccio panels from the Benson Collection are now privately owned in America. Though there is some cause for regret that none of them is in a museum gallery, they are by no means lost to the public. The owner of the Pesellino, whose name is withheld by request, is well known as a generous patron of the arts and of learning and has given further proof of unfailing generosity by lending the panel for exhibition at the Knoedler Galleries, through whom it was acquired a short time ago. As for the Duccios brought over by Sir Joseph Duveen, one of them, at least, and that one the richly imaginative *Temptation of Christ,* will later come out of its seclusion. It has been acquired by the Frick Estate and has joined that select company of works of art, the collection of the late Henry C. Frick, which will eventually be accessible to the public.

Many of the best Italian paintings in America, both primitives and works of the High Renaissance, are in private hands. The same may be said of Gothic and eighteenth-century tapestries, particularly those in series, and of El Grecos and English portraits. But the summer migrations of the owners bring these works of art in ever-increasing numbers to the museums for a part of each year. They come for shorter periods during the winter months, for such special exhibitions as that of Spanish Painting at the Metropolitan Museum—for example—an exhibition which was, by the way, a fair cross section of Spanish art in America—not by any means the best of it. Smaller exhibitions of works from private collections are assembled from time to time by the down-town galleries. These are usually for the benefit of some public enterprise. During April two took place on Fifty-seventh Street; the Exhibition of Nineteenth-Century French Paintings at Durand-Ruels, and the Twelve Masterpieces, of which the Holford Pesellino was one, at the Knoedler Galleries.

The Knoedler Exhibition was held for the benefit of the Museum of the City of New York—the city's embryonic Carnavalet—and demands particular attention on the basis of quality. One remembers, among other things, five small panels, one German, one Flemish, one Dutch, and two Italian—five pictures widely separated as regards period, subject matter and means of expression, yet united by a bond of excellence. They are the Pesellino *Madonna and Child with Six Saints;* Mr. J. Horace Harding's *Madonna* by Carlo Crivelli; Mr. Bache's Petrus Christus, *Portrait of a Carthusian Monk as a Saint;* and Hon. Andrew Mellon's two panels, *Prince Edward, afterwards Edward VI,* by Hans Holbein the Younger and the *Portrait of a Young Woman,* by Jan Vermeer.

The Petrus Christus and the Pesellino are too well known to require further comment. Mr. Harding's *Madonna* is signed *Opus Karoli Crivelli Veneti* and was formerly in the Oscar Huldschinsky Collection in Berlin. The simplicity and tender, human feeling of the Madonna and the Christ Child win one's affection, but they lack the dignity of the more sophisticated types in Mr. Bache's Crivelli representing the same subject. The design, too, is somewhat more naïve.

The Holbein portrait also comes from Germany—from the collection of the Duke of Cumberland in Hanover, where it hung for many years in the Royal Picture Gallery. In common with the Crivelli and the Petrus Christus, it exhibits that rare quality of line which is capable of expressing form. From the nineteenth century onward painters, with the exception of Ingres and a few others, have relied largely on light and shade and variations of colour to convey a sense of the third dimension. Very few of them have been or are masters of line. Holbein's genius as a draughtsman is, of course, exceptional, but in many of his paintings something of the suppleness of contour which we find in his drawings has been lost. In the *Prince Edward,* however, it is the draughtsman's line which gives vitality to the eyes, the cheeks and chin, the small plump hands.

The picture is said to have been given to King Henry VIII on New Year's Day, 1539, when the Prince was less than two years old. Beneath the portrait is a Latin inscription signed *Ricard Morysini Car.,* which may be translated as follows:—

> Little one, imitate your father, and be the heir of his virtue, the world contains nothing greater. Heaven and Nature could scarcely give a son whose glory should surpass that of such a father. Do thou but equal the deeds of thy parent, the desires of men cannot go beyond this. Surpass him and thou hast surpassed all the kings the world ever worshipped, and none will ever surpass thee.

It is not surprising that after composing so glowing a tribute, Sir Richard Morysini was entrusted with important diplomatic missions by the King.

The other small panel lent by Mr. Mellon is sometimes called a *Young Woman in a Red Hat,* though it appears several times in old catalogues and inventories as a *Portrait of a Young Man.* In 1822 this Vermeer was in the Lafontaine Collection in Paris and passed soon after that to Baron Atthalin in Colmar, in whose family it remained until it was brought to America by the Knoedler Galleries a year or two ago. It bears the monogram of the painter in the upper left corner, but, were this lacking, its precision of tone and the unfaltering application of every stroke would stamp it a Vermeer and one in which light and colour are handled in a most accomplished manner.

Other paintings in the exhibition at the Knoedler Galleries were *A Venetian Senator,* by Tintoretto, lent by Mr. George Eastman; a *Portrait of a Young Lady with a Fan,* painted by Rembrandt in 1663; Van Dyke's *Portrait of Sir Thomas Hanmer, Bart.,* lent by Mr. John S. Severance; Reynolds's *Lady St. Asaph and Her Son,* now in the collection of Mr. Jacob Epstein; *Rockets and Blue Lights,* by J. M. W. Turner, lent by Mr. Charles M. Schwab; one of Constable's versions of *The Dell in Helmingham Park,* and one of Daumier's *Don Quixote* series. Four of the twelve paintings were lent anonymously.

Ella S. Siple

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NEW ENGLISH ART CLUB. At the New Burlington Galleries (closes January 7).

PASTEL SOCIETY. 29th Exhibition at the Royal Institute Galleries (January 4-30).

REID, ALEX., & LEFEVRE. Paintings and Drawings by Rudolf Sauter (January 9-28).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours and Drawings by E. Rowley Smart.

SPINK & SON, 5 King Street, St. James's. Jade Carvings.

WALKER GALLERIES. Animal Paintings by N. Scott Langley (January 13-28).

Brighton:

FINE ART GALLERIES. Brighton Arts Club and the Sussex Women's Art Club (opens January 28).

Manchester:

CITY ART GALLERY. Paintings by S. Isabel Dacre. Etchings by Francis Dodd. Works of Art by F. Derwent Wood. (Closes January 7).

GERMANY:

Munich:

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

Berlin:

HINRICHSEN, J., & LINDPAINTNER, P. Early Gothic Art (opens January 7).

SWITZERLAND:

Lucerne:

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING JANUARY

ENGLAND:

London:

DEBENHAM, STORR & SONS. January 3, 5, 10-12, 17-19, 21-26, and 31, Jewellery and Plate. January 2-4 and 27, Antique and Modern Furniture, Pictures and Objets d'Art.

UNITED STATES OF AMERICA:

New York:

AMERICAN ART ASSOCIATION. January 4-7, French Art. January 12-14, Chinese Jades, Crystals, Porcelains and Textiles. January 12, American Paintings. January 18-21, Furnishings of a Fifth Avenue Mansion.

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FORTHCOMING AUCTION SALES

The month of January normally represents a pause in the activity of the auction rooms, both in this country and on the Continent, and this year is no exception to the rule. No important collections will be offered by any of the great metropolitan firms, and we have no news of any notable event of the kind from Germany, Holland, France or Switzerland.

There are, however, preliminary notices of two sales by the American Art Association, Madison Avenue, New York City. The first is fixed for January 5, 6, and 7, and will consist of the works of art which were, until the death of the owner, in the collection of Mrs. William Salomon, of New York. The contents of the sale mainly belong to France of the eighteenth century, and its main feature is furniture and furnishings in the styles of Louis XV and XVI. Many of the pieces are well known to connoisseurs, and the names of some of the greatest *ébénistes* are associated with lot after lot. The textile section, too, is notable, and includes a fine seventeenth-century Brussels series, *The History of Dionysus*. There are, besides, a number of pictures, the catalogue describing Watteau's *Jupiter and Antiope*, a Fragonard, a pair of Bouchers, and a Gainsborough miniature. There are also notable sculptures, as well as Georgian silver, enamels, porcelain, etc.

The second sale referred to is much less elaborate in its contents, but will appeal to many amateurs of modern painting. It consists of the Payson T. Thompson collection, and is fixed for January 12. Mr. Thompson acquired a few interesting pictures of various schools, among which Martin Arthur Shee's *Portrait of Mrs. Dillingham* is conspicuous; but the great attraction of the sale will certainly be the twenty-four works of Mary Cassatt. These are in pastel, and are thoroughly typical examples. The sale also includes a range of pictures by other modern American painters.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

R. P. Bonington. *Coast Scene.* Canvas.

James Northcote. *Portrait of a Lady with a Harp.* Canvas. Both presented by Mrs. Garwood.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

Architecture and Sculpture.

Crucifix in rock crystal and gilded silver. German. Seventeenth century. Presented by the Hon. Mrs. Dawson.

Ceramics.

Figure of an Abbé. Nymphenburg porcelain, about 1760. Modelled by Frans Bustelli. Purchased.

Two Tiles, with scenes from the Infancy Gospels. English. Fourteenth century.

A pair of figures of a boy and girl. Berlin porcelain. Wegely period (1752-7). Captain H. B. Murray Bequest.

Engraving, Illustration and Design.

*A. Briscoe. Etchings (5). Presented by the artist.

*R. S. Austin. Etchings and Engravings (20).

*F. L. Griggs, A.R.A. *Castor.* Etching.

*Series (51) of Modern Etchings ,Lithographs and Wood Engravings by various modern Czechoslovak artists. Presented by the Czechoslovak Government.

Paintings.

Palette of William Blake. Presented by Gabriel Wells, Esq.

*George Engleheart. Five Miniatures. Bequeathed by Evelyn, Countess Bathurst.

*Samuel Collins. Miniature.

Metalwork.

Bronze table-fountain damascened with silver. Mosul. Twelfth century.

A series of silver nutmeg-graters. Presented by Guy Oswald Smith, Esq., and Rupert Oswald Smith, Esq.

Japanese Court Sword, with Nambu badge. Presented by Major W. S. Nathan, C.M.G.

Textiles.

Needlework Purse. English, probably between 1537 and 1543, with the arms of four generations of the Calthorps of Erwarton. Probably worked for Elizabeth Calthorp, Lady Parker. Purchased with the help of Mr. H. C. Oppenheim, Mr. W. J. Holt, and other friends.

Khotan Rug. Presented by Colonel R. A. Lyall.

Damask Napkin, dated 1603, with arms of Anne of Denmark.

Woodwork.

An English Cabinet of about 1690, decorated in black and gold lacquer, with a stand, and cresting richly carved in openwork and gilt. Formerly in the possession of Sir Thomas Colt, of Puddleston Court, near Leominster.

PUBLICATIONS RECEIVED

Batsford.

Howard (F. E.) and Crossley (F. H.). *English Church Woodwork.* Second edition. 370 pp., with 480 ills. 35s.

*Ellwood (G. Montague). *The Art of Pen Drawing.* 207 pp., with 160 ills. 12s.

*Seaby (Allen W.). *Drawing for Art Students and Illustrators.* 235 pp., with 113 ills. Second edition, revised. 12s.

British Museum.

**Christ in Majesty; The Building of the Tower of Babel; June;* Christmas cards in colour. 1s. each; *Miniatures from a Flemish Horae; Miniatures from the Westminster Abbey Psalter.* Two sets of coloured picture postcards, 1s. per set.

Cassirer, Berlin.

Behrendt (Walter Curt). *Die Holländische Stadt.* 46 pp., ill. + 108 pl. M.12.

Chapman and Hall.

Raffé (W. G.). *Graphic Design.* 457 pp., ill. + 31 pl. 21s.

Chatto and Windus.

Haldane (J. B. S.). *Possible Worlds.* 312 pp. 7s. 6d.

"Country Life."

Macquoid (Percy) and Edwards (Ralph). *The Dictionary of English Furniture.* Vol. III. (Mo.—Z). 340 pp., ill. + 16 col. pl. £5 5s.

Foyle.

Complete Woodcuts of Albrecht Dürer. Edited by Willi Kurth. Introduction by Campbell Dodgson. Portfolio containing 44 pp. + 346 pl. £7 10s.

Librairie de France, France.

Desmaroux (Hélène). *L'Oeuvre du Sculpteur O'Connor.* 120 pp., with 115 ills.

Fritzes Hovbokhandel., Stockholm.

Boëthius (Gerda). *Studier I. den Nordiska Timmerbyggnadskonsten från Vikingatiden till 1800—Talet.* 355 pp., with 375 ills. 25 kroner.

Heitz, Strassburg.

Steinbrucker (Charlotte). *Briefe Daniel Chodowieckis an die Gräfin Christiane von Solms-Laubach.* 193 pp. + 3 pl. M.12.

Grote'sche Verlag, Berlin.

Hildebrandt (Edmund). *Leonardo da Vinci.* xvi + 352 pp., with 281 ills. M.24.

Koppels Forlag, Copenhagen.

Beckett (Francis). *Danmarks Kunst, II. Gotiken.* 455 pp., with 486 ills.

Kunstgeschichtliches Seminar der Universität Marburg.

Freyhan (Robert). *Die Illustrationen zum Casseler Willehalm Codex.* Portfolio containing 31 pp. + 57 pl.

Laurens, Paris.

Alazard (Jean). *Pérugin.* 128 pp., with 24 pl. (Les Grands Artistes.) 10 frs.

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HARDY (GEORGES). *L'Art Nègre.* 168 pp. + 24 pl. (Art et Religion.) 15 frs.

LONDON UNIVERSITY PRESS.

*GLASS (FREDERICK J.). *The Industrial Arts,* their history, development and practice as educational factors. 311 pp., with 110 ills. 12s.

MACLEOD, DUNDEE.

The Tale of the Cauldron. Gaelic and English. Arranged by J. G. MCKAY. 64 pp., with 16 col. pl. by GORDON BROWNE. 2s. 6d.

MACMILLAN.

CURZON OF KEDLESTON (THE MARQUESS). *The Personal History of Walmer Castle and its Lords Warden.* Edited by STEPHEN GWYNN. 330 pp. + 43 pl. 28s.

MURRAY.

ORCUTT (WILLIAM DANA). *The Kingdom of Books.* 290 pp. + 89 pl. 21s.

NEFF, STUTTGART.

HAUPT (ALBRECHT). *Geschichte der Renaissance in Spanien und Portugal.* 203 pp., with 148 ills. (Geschichte der neueren Baukunst, X.) M.15.

NIJHOFF, THE HAGUE.

VAN MARLE (RAIMOND). *The Development of the Italian Schools of Painting.* Vol. VIII. 507 pp., with 317 ills. + 8 pl. Vol. IX. 623 pp., with 367 ills. + 10 pl. Each volume, 25 florins.

OXFORD CLARENDON PRESS.

RANDALL-MACIVER (DAVID). *The Iron Age in Italy,* a study of those aspects of the early civilization which are neither Villanovan nor Etruscan. xviii + 243 pp., ill. + 48 pl. 84s.

OXFORD UNIVERSITY PRESS.

The Autobiography of Benjamin Robert Haydon. With an introduction and epilogue by EDMUND BLUNDEN. 424 pp. (The World's Classics.) 2s.

PIPER, MUNICH.

HAGEN (OSCAR). *Hans Baldungs Rosenkranz, Seelengärtlein, Zehn Gebote, Zwölf Apostel.* 115 pp., with 85 pl. M.12.

PITMAN.

*JOHNSON (BOROUGH). *The Technique of Pencil Drawing.* xvi + 42 pp. + 70 pl. by the author. 21s.

*RICHMOND (LEONARD). *The Art of Landscape Painting.* xii. + 108 pp. + 39 pl. (35 in col.). 25s.

SCHMIDT, BERLIN.

LEPORINI (HEINRICH). *Die Künstler-Zeichnung,* ein Handbuch für Liebhaber und Sammler. 405 pp., with 169 ills. (Bibl. für Kunst-und Antiquitäten-Sammler, XXX.) M.18.

SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.

ESDAILE (KATHERINE A.). *English Monumental Sculpture since the Renaissance.* 179 pp. + 34 pl. 10s. 6d.

SPRINGER, VIENNA.

ALEXANDER (GUSTAV). *Herrengrunder Kupfergefässe.* 65 pp. + 19 pl. M.18.

WEEKLY.—The Architect, 3075-8.

FORTNIGHTLY.—Beaux-Arts, 18, 19; Cicerone, 23, 24.

MONTHLY.—Bulletin of the Metropolitan Museum of Art, xxii, 11; Bulletin of the Minneapolis Institute of Arts, xvi, 33; The Dublin Art Monthly, I, 2; The Pennsylvania Museum Bulletin, 116.

QUARTERLY.—Jahrbuch der Preuszischen Kunstsammtungen, xlviii, 4; Old Master Drawings, 7.

REPRINTS, CATALOGUES AND PAMPHLETS.—Florange, Paris: Hayford Pierce and Royall Tyler: *Deux Mouvements dans l'Art Byzantin du Xe. Siècle. Extrait d'Arethuse.* Privately Printed: *Origins of Place Names, MI, The Elements; D, The Cell.* By an Ignorant Student. F. R. Martin: *Communism in China in the Eleventh Century.* Victoria and Albert Museum: *Catalogue of Water-colour Paintings,* 5s. 6d., post free; *Review of the Principal Acquisitions During the Year* 1925, 6s. 6d., post free.

TRADE LISTS.—Allen and Unwin: *New Books.* Baer, Frankfurt-a.-M.: *Antiquariatskatalog,* 739. *The Bookmark,* 12. *The Bookseller and Print Dealers' Weekly,* 58. *Le Bouquiniste Gantois,* 145. *The Cambridge Bulletin,* 48. Davies: *Notes on Books.* Hiersemann, Leipzig: *Kunstgeschichte,* Katalog, 579. Lenz, Praha-Zizkov: *Kupferstiche, etc., alter Meister. Now and Then,* 26. *The Piper, Books for Christmas,* 1927. Rimell: *Catalogue of Engravings.* 275. Rosenthal, Munich: *Incunabeln, Katalog,* 169. H.M. Stationery Office: *Monthly Circular,* 105. Zwemmer: *Books on Art, Catalogue,* 5.

Publications marked with an asterisk in the preceding list are briefly discussed below.

DRAWING FOR ART STUDENTS AND ILLUSTRATORS; THE ART OF PEN DRAWING.—Both these books belong to the "Practical Drawing Series," and the first is a reprint in a second edition. Both authors aim at warning the student against facing what they regard as unnecessary technical difficulties rather than at inspiring him to clear his mind as to what, if anything, he wants to say as an artist, and at persuading him that a particular technical process should be left to itself to develop as a result. The advice offered is, generally speaking, quite sound for the draughtsman who has to earn his living by drawing for the journals that are read in trains and 'buses and ultimately destroyed. But it is, or should be, unnecessary to say that such study of formulæ is not calculated to produce works of art in the proper sense of the term. If the word "art" may be misleading as included in the titles, the actual contents of both books, especially Mr. Ellwood's, represent the sort of thing in demand for budding journeymen. In both cases the illustrations are a chief feature, but Mr. Seaby really should not have been allowed to refer to a drawing like that on Plate 76 just as if it were an important work of art and technically efficient.

BRITISH MUSEUM NEW YEAR CARDS.—In addition to enriching still further their stock of excellent picture postcards reproducing famous illuminations, etc., the trustees of the British Museum have just published on a much larger scale and in colour, three miniatures of different schools and periods. For those who wish to send friends something at once artistic and inexpensive, nothing could be more appropriate. The whole collection of these cards and booklets is remarkable for its variety and for the efficiency of the colour work.

THE INDUSTRIAL ARTS.—In this book Mr. Glass performs a useful service that should appeal to the more enterprising sort of teacher. He takes one craft after another (furnishing, fabrics, leather, etc.), and deals with it historically and as a possible factor in education, some fifteen chapters thereby being compiled. The text is lucid, though, of course, not exhaustive, and the drawings and diagrams efficient.

THE TECHNIQUE OF PENCIL DRAWING; THE ART OF LANDSCAPE PAINTING.—These two volumes are very well got up, and the illustrations are excellently printed, but the books belong to a class to which one distinctly objects. In both cases the plates consist entirely of the author's own pictures and drawings, so that the books are in the nature of advertisements. It is surely a scandalous thing that such a new twenty-five-shilling book on "the art of landscape painting" should have been offered in the Christmas shops. The title is misleading, for there is precious little art in the pictures supplied by the author. We do think the R.O.I. and the R.B.A., of which societies the painter is a member, might pluck up courage and forbid this practice.

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COLNAGHI, P. & D., & CO. Old English Sporting Prints.
GOUPIL GALLERY. Paintings by Elliott Seabrooke. Pastels by W. Arnold-Forster.
LEICESTER GALLERIES. Paintings by Léon de Smet. Paintings, *Jerusalem and Petra*, by David Bomberg. Woodcuts and Lithographs by Paul Gauguin.
PATERSON, W. B., & MORRIS, MAX. Paintings by Dirk Janssen.
REID, ALEX., & LEFEVRE. Paintings by John Duncan Fergusson.
ROYAL SOCIETY OF PAINTERS, ETCHERS, AND ENGRAVERS, at 5a Pall Mall East. (Opens February 6.)
ST. GEORGE'S GALLERY. Contemporary English Water-colour Painters.
SACKVILLE GALLERY. Selected Pictures by Old Masters.
SOCIETY OF WOMEN ARTISTS, 195 Piccadilly, W. Paintings, Sculpture, and Crafts (opens February 13).
TWENTY-ONE GALLERY. Etchings and Drawings by Robert Austin (opens February 6).
WALKER'S GALLERIES. Liverpool Cathedral Illuminated Manuscript Roll of Honour (closes February 18). Flower Paintings by Catherine M. Wood and Water-colours by R. H. Wright (closes February 18). 11th Exhibition of Pastoral Water-colours (opens February 21). English Gardens by Miss T. S. Stannard (opens February 22).

Brighton:

FINE ART GALLERIES. Brighton Arts Club and the Sussex Women's Art Club.

GERMANY:

Berlin:

GALLERY MATTHIESON. Works by Manet.
HINRICHSEN, J., & LINDPAINTNER, P. Early Gothic Art.

Munich:

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.
HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND:

Lucerne:

HANSEN GALLERY. Old and Modern Paintings.

UNITED STATES OF AMERICA:

New York:

AGNEW, THOMAS, & SONS, 125 East 57th Street. Pictures and Drawings by Old Masters.
BOTTENWIESER, PAUL, 489 Park Avenue. Paintings by Old Masters.
DREY, A. S., 680 Fifth Avenue. Antique Paintings and Works of Art.
JACKSON HIGGS, P., 11 E. 54th Street. Paintings by Elisee Maclet.
EDOUARD JONAS GALLERIES, 9 East 56th Street. Pictures, Works of Art and Tapestries.
KERR, THOMAS, 510 Madison Avenue. Antiques.
KLEINBERGER GALLERIES, 12 E. 54th Street. Ancient Paintings.
JOHN LEVY GALLERIES, 599 Fifth Avenue. Old Masters.
LEWIS & SIMMONS, Heckscher Building, 730 Fifth Avenue. Old Masters and Art Objects.
RALSTON GALLERIES, 730 Fifth Avenue. Old Masters
REINHARDT GALLERIES, 730 Fifth Avenue. Old and Modern Masters.
SCOTT & FOWLES, 680 Fifth Avenue. Eighteenth-century English Paintings and Modern Drawings.
TOOTH, ARTHUR, & SONS, Madison Hotel, 15 East 58th Street. English Portraits, Modern British and French Art.
DIEMEN, VAN, 21 East 57th Street. Paintings by Old Masters.
YAMANAKA GALLERIES, 680 Fifth Avenue. Works of Art from Japan and China.
HOWARD YOUNG GALLERIES, 634 Fifth Avenue. Selected Group of Important Masters.

SALES DURING FEBRUARY

ENGLAND:

London:

DEBENHAM, STORR & SONS. February 2, 7-9, 14, 17, 21-23, 28 and 29, Jewellery and Plate.
SOTHEBY & CO. February 1, Modern Etchings and Books. February 2, Chinese Works of Art. February 3, Old English Furniture, Old English and Irish Glass, etc. February 6, 7, and 15, Old Engravings. February 8, Modern Pictures and Drawings. February 9 and 10, Objects of Vertu. February 13-15, Books and Manuscripts. February 16 and 17, Old English Furniture and Works of Art. February 22, Old Pictures and Drawings from the Collection of the Earls of Sheffield. February 26 and 27, Library, chiefly relating to Chess, belonging to the late Mr. R. H. Rimington-Wilson.

DUVEEN BROTHERS

Paris. New York.

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GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

ANON. South German School, *ca.* 1600. *Eight Apostles.*

J. DOWNMAN, A.R.A. *Three portraits of members of the Way family.* Presented by Miss Olivia Way.

H. FANTIN-LATOUR. *Still Life* (1866). *Self-portrait* (1876). Red chalk study of drapery. Presented by Mr. H. van den Bergh and by Messrs. F. and J. Tempelaere.

A. S. HARTRICK. *A Shepherd.* Presented by Mrs. G. R. Halkett.

J. J. LEMORDANT. *Old Houses in Finistère.* Presented by Sir Robert Witt through the National Art-Collections Fund.

PRINTS.

M. MARTIN. *The Raising of Lazarus.* Engraving, 1602 (undescribed).

Etchings and dry-points by E. BLAMPIED (7), J. GRAY (13), L. LINDSAY (3), and GRAHAM SUTHERLAND (4). Presented by the artists.

F. DODD. *Portrait of Thomas Hardy.* Presented by Macmillan and Co.

Thirty-four etchings, woodcuts, etc., by members of the Hollar Society, of Prague. Presented by the Czecho-Slovak Government.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

*Head of the Buddha. Limestone. CHINESE (T'ang dynasty). Presented by the National Art-Collections Fund.

The Two Maries. Ivory relief. FRENCH; fourteenth century. Presented by H. B. Harris, Esq., through the National Art-Collections Fund.

Draughtsman, bone. Probably SCOTTISH or FRENCH; eleventh century.

Knife handle, bone. Probably ENGLISH; twelfth century. Presented by Harold B. Bompas, Esq.

CIRCULATION.

Bronze vase, inlaid with silver and gold. CHINESE; Sung dynasty (960-1279).

Porcelain vase, with slip decoration over a deep blue glaze. CHINESE; Ming dynasty (1368-1643).

ENGRAVING, ILLUSTRATION AND DESIGN.

*Engraved designs (57) for goldsmith's work, etc., by the monogrammists A. P., A. D., M. ZUNDT and other masters of the sixteenth and seventeenth centuries.

*Prints (69) from TURNER'S "Liber Studiorum." Presented by C. M. Powell, Esq.

*Stage model, with designs for scenery and properties used for productions at the Covent Garden Theatre during the first half of the nineteenth century.

*BIBIENA. Original design for stage scene.

*JAMES MCBEY, R. S. AUSTIN, C. PISSARRO, and W. J. KOMJÁTHY. Etchings.

LIBRARY.

*Catalogue of the Collection of George and Florence Blumenthal. Compiled by Stella Rubinstein-Bloch. Four vols. 1926-27. (One of 200 copies printed for private circulation).

PAINTINGS.

*OLIVER HALL, R.A., R.W.S. *Wad-head, Bardsea.* Water-colour drawing.

*C. E. JOHNSON, R.I. Four water-colour landscapes. Bequeathed by W. P. Johnson, Esq.

*M. V. BRANDOIN. Two water-colour landscapes.

TEXTILES.

David and Bathsheba, needlework picture. ENGLISH; second half of seventeenth century.

Judith with the head of Holofernes. Cushion cover. ENGLISH (Sheldon); late sixteenth century. Purchased under the bequest of Captain H. B. Murray.

PUBLICATIONS RECEIVED

BENN.

BOROVKA (GREGORY). *Scythian Art.* 111 pp. + 74 pl.

HARCOURT-SMITH (SIMON). *Babylonian Art.* 50 pp. + 76 pl. (Kai Khosru Monographs on Eastern Art.) 21s. each.

LES BEAUX-ARTS, PARIS.

GEBELIN (FRANÇOIS). *Les Châteaux de la Renaissance.* 192 pp., ill. + 105 pl. (L'Art Français.) 125 frs.

HOWE.

Maria Marten; or, The Murder in the Red Barn. A traditional acting version here for the first time printed and published by the care of Mr. MONTAGU SLATER, Esquire. 79 pp. 2s. 6d.

This unexpectedly blood-thirsty publisher proposes to issue following "Maria Marten; or, The Murder in the Red Barn," which recently thrilled and gratified us at the Elephant Theatre, "Sweeny Todd" and other shocking and beautiful pages from English criminology. We suppose the book is sent us in the expectation that we shall praise the design on the cover which illustrates the whole drama most graphically. You see the Red Barn itself and the redder footprints left by the villain as he slinks away; then in another corner the girl, dressed as a boy, appears in the act of falling, her snow-white shirt splashed with about a pailful of blood. These, with other details, including the gibbet itself, make an excellent and spirited design.

JENKINS.

MUNDY (R. G.). *English Delft Pottery.* 124 pp. + 48 pl. 25s.

KLINKHARDT UND BIERMANN, LEIPZIG.

GÖBEL (HEINRICH). *Wandteppiche,* II. Teil, *Die Romanischen Länder.* Vol. I. 644 pp. + 21 pl. (1 in col.) Vol. II. 553 pl. (1 in col.).

KUNSTGESCHICHTLICHEN SEMINARS DER UNIVERSITÄT MARBURG A. L.

Marburger Jahrbuch fur Kunstwissenschaft. Edited by RICHARD HAMANN and HANS WEIGERT. Vol. II. (1925-6). 252 pp., ill. + 52 pl. (20 in col.). Vol. III (1927). 304 pp., ill. + 100 pl.

LANE.

SCHMIDT DEGENER (F.) and VAN GELDER (H. E.). *Jan Steen.* Translated by G. J. Renier. 82 pp. + 42 pl. £2 12s. 6d.

MACMILLAN.

CURZON OF KEDLESTON (THE MARQUESS). *The Personal History of Walmer Castle and its Lords Warden.* Edited by STEPHEN GWYNN. 330 pp. + 43 pl. 28s.

The object of this book is to give an account of the changes which have been made in Walmer Castle since it first became the residence of the Lords Warden of the Cinque Ports: together with a biography of the various Lords Warden who have occupied it. The material was got together by the late Marquess Curzon, and he left the work fairly complete from the wardenship of the Duke of Dorset to that of Lord Liverpool; the rest of the book has been compiled from Lord Curzon's notes. The portion compiled by Lord Curzon himself is fairly interesting, but quite beyond our scope.

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METROPOLITAN MUSEUM OF ART, NEW YORK.

DAVIES (NORMAN DE GARIS). *Two Ramesside Tombs at Thebes.* xix + 86 pp. + 42 pl. (12 in col.). (Robb de Peyster Tytus Memorial Series, V).

THE MODERN LANGUAGE ASSOCIATION OF AMERICA.

SCHWARTZ (WILLIAM LEONARD). *The Priority of the Goncourts' Discovery of Japanese Art.* 10 pp.

This odd little book is issued by the Modern Language Association of America. The author's method is strictly scientific and altogether admirable in view of his object. But the object is so trivial that one stands amazed before the spectacle of anyone as well equipped as Mr. Schwartz spending so much precious time in pursuing it. He labours to demonstrate only that as early as the year 1862 Edmond de Goncourt bought some Japanese *objets d'art* from a shop in the Rue de Rivoli, there apparently being no actual record (which is not surprising) of an earlier Parisian interest in Japanese *objets d'Art.* It would not seem greatly to matter exactly when or by whom a Japanese work of art was first bought in Paris, and Mr. Schwartz in any case produces no evidence that the man who kept the shop had not sold dozens or hundreds of such things years before Edmond de Goncourt entered his mind or his shop. The rest of the treatise consists of arguments in proof of the familiar fact that Japanese art is not infrequently mentioned in later French literature, the list of examples quoted, with chapter and verse, ending with a reference to the fact that Marcel Proust " compared an apple orchard by the seaside with the blossoms on a Japanese screen."

OXFORD UNIVERSITY PRESS.

The Autobiography of Benjamin Robert Haydon. With an introduction and epilogue by EDMUND BLUNDEN. 424 pp. (The World's Classics.) 2s.

This compact little book, belonging to a series that is justly famous, gives us Haydon's remarkable work in a pleasant, readable, and inexpensive form. A larger illustrated edition, including the Journals, issued by another publishing house, is reviewed under " The Literature of Art " on another page.

PALMER.

PARSONS (F. G.). *The Earlier Inhabitants of London.* 240 pp., ill. 10s. 6d.

Professor Parsons tells the story of the early inhabitants of London and Southern Britain from the point of view of anthropology. What he writes is, as would be expected, not only of considerable interest to the general reader, but also of considerable importance to the ordinary historian of early Britain. It is, however, beyond our scope, although we note that the author has a good word for the art of the Celts. "That their artistic taste," he writes, " was excellent there can be no doubt; for they made beautiful pottery and metal work, ornamented with flowing lines and graceful curves, evidently copied from plants . . . the Celtic Cymry were artists and craftsmen who did not suffer from that dread of blank space, which so often led to an overloading with unnecessary ornamentation of the work of their Teutonic successors."

PIPER, MUNICH.

SCHMIDT (PAUL FERDINAND). *Bildnis und Komposition vom Rokoko zu Cornelius.* 168 pp. + 94 pl. M.18.

SPINK.

Portrait Medals of a Generation. Modelled by ETHEL A. C. HARRIS. Introduction by G. F. Hill. 15 pp. + 57 pl. Limited edition of 250 copies. £2 2s.

VAN OEST, PARIS.

CONTENAU (GEORGES). *L'Art de L'Asie Occidentale Ancienne.* 59 pp. + 64 pl.

DIEHL (CHARLES). *L'Art Chrétien Primitif et l'Art Byzantin.* 64 pp. + 64 pl. 36 frs.

GODARD (A. AND Y.), HACKIN (J.). *Les Antiquités Bouddhiques de Bāmiyan.* Vol. II. Additional notes by Paul Pelliot. 113 pp., ill. + 48 pl. Frs.250.

DACIER (EMILE) and RATOUIS DE LIMAY (P.). *Pastels Français des XVIIe. et. XVIIIe. Siècles.* 133 pp. + 96 pl. Frs.300.

DE LA FAILLE (J.-B.). *L'Œuvre de Vincent Van Gogh; Catalogue Raisonné.* Tome I. Tableaux, Texte, 243 pp. + 1 pl.; Tome II, Tableaux, Planches, 8 pp. + 232 pl.

FIERENS-GEVAERT. *Histoire de la Peinture Flamande des origines à la fin du XVe. Siècle.* 125 pp. + 77 pl. Frs.160.

LEMOISNE (P.-A.). *Les Xylographies du XIVe. et du XVe. Siècle.* Tome I. 178 pp. + 62 col. pl. Complete set of 3 vols. Frs.1,250.

MILLAR (ERIC G.). *English Illuminated Manuscripts of the Fourteenth and Fifteenth Centuries.* 107 pp. + 100 pl. £5 5s.

MARCHAL (SAPPHO). *Costumes et Parures Khmèrs.* 114 pp. + 41 pl. Frs.30.

SOULIÉ DE MORANT (GEORGE). *Histoire de l'Art Chinois.* 301 pp. + 80 pl. Frs. 100.

WEEKLY.—The Architect, 3079-2.

FORTNIGHTLY.—Beaux-Arts, 20, 21; Der Cicerone, xx, 1.

MONTHLY.—Bulletin of the Cleveland Museum of Art, xiv, 10; Bulletin of the Metropolitan Museum of Art, xxii,, 12; Bulletin of the Museum of Fine Arts, xxv, 152; Bulletin of the Worcester Art Museum, xviii, 3.

BI-MONTHLY.—Bulletin of the Art Association of Indianapolis, Indiana, xiv, 5.

QUARTERLY.—The Antiquaries Journal, viii, 1; The British Museum Quarterly, ii, 3; The Quarterly Review, 495; Rupam, 31.

REPORTS, CATALOGUES AND PAMPHLETS.—Crick-Kuntziger (Marthe): *Maître Knoest et les tapisseries " signées " des Musées Royaux du Cinquantenaire.* Fogg Art Museum, Harvard: *Notes,* Vol. II, No. 3. Exposition Internationale des Art Décoratifs et Industriels Modernes, Paris, 1925: *Rapport Général, Section Artistique et Technique,* iv, ix and xi. Münchner Drucke, Munich: *Kukuruz Lahemi,* by Jacobus Fellgibel.

TRADE LISTS.—Bergmann, Munich: *Verlagskatalog.* Cotswold Gallery: *The Thirteenth Catalogue of Original Engravings and Drawings.* Camas Oficiales del Libro, Madrid: *Bibliografía,* 9, 10. Murray: *Quarterly List.* Nebehay, Vienna: *Die Zeichnung.*

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AGNEW, THOMAS & SONS. Water-Colour Drawings.

FINE ART SOCIETY. Water-Colours and Etchings, *All Manner of Craft,* by Arthur Briscoe. Drawings, *Sussex and elsewhere,* by W. P. Robins. Modern Etchings.

GOUPIL GALLERY. Sculpture and Drawings by Eric Gill. Drawings by Neville Lewis, John Nash and Gilbert Spencer.

GREATOREX GALLERIES. Water-Colours, *English and Italian Gardens,* by Beatrice Parsons.

LEICESTER GALLERIES. Paintings by Laura Knight and Mark Gertler.

PATERSON, W. B. Paintings by Geoffrey Nelson.

PITHER, FRANK E. Chinese Works of Art.

REID, ALEX., & LEFEVRE. Paintings by André Derain. Etchings by Ian Strang (opens March 5).

ROYAL SOCIETY OF PAINTERS, ETCHERS & ENGRAVERS, at 5A Pall Mall East (closes March 9).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Spring Exhibition (opens March 24).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Paintings, Water-Colours and Woodcuts by Mde. Gwendolen Raverat.

SOCIETY OF WOMEN ARTISTS, 105 Piccadilly, W. Paintings, Sculpture and Crafts (closes March 3).

TOOTH, ARTHUR & SONS, *Pictures of Irish Life* by Jack B. Yeats (opens March 14).

TWENTY-ONE GALLERY, Etchings and Drawings by Robert Austin (closes March 3), Paintings and Drawings by Ronald Allan (March 7-21), Paintings and Water-Colours by Jean Clark and R. F. Skelton (opens March 25).

WALKER'S GALLERIES. Eleventh Exhibition of Pastoral Water-Colours (closes March 12), English Gardens by Miss T. S. Stannard (closes March 14), Paintings, *Flowers of all Seasons,* by Isabel Dick (opens March 14), Water-Colours, by E. A. Chadwick (opens March 15), Sketches by the Dowager Countess of Darnley (March 16-24).

Brighton:

FINE ART GALLERIES. Brighton Arts Club and the Sussex Women's Art Club (closes March 11).

FRANCE:

Paris:

SAMBON GALLERIES. Sculpture.

GERMANY:

Berlin:

GALLERY MATTHIESON. Works by Manet (closes March 18).

HENRICHSEN, J., & LINDPAINTNER, P. Early Gothic Art (closes March 11).

Munich:

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND:

Lucerne:

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING MARCH

ENGLAND:

London:

CHRISTIE, MANSON & WOODS. March 9, Paintings and Water-Colours by Albert Goodwin, the property of Mr. M. Biggar Walker. March 21-23 and 26, Jewellery and Objects of Vertu belonging to Mrs. J. E. Hawkins.

DEBENHAM, STORR & SONS. March 6-8, 13-15, 20-22, 27-29, Jewellery and Plate.

FOSTER. March 12-15, Contents of Shrivenham House, Shrivenham, Berks, comprising Furniture, Engravings, Pictures, Porcelain, etc. (on the premises).

GLENDINNING & CO. March 6, 7, 20 and 21, Stamps. March 12 and 13, Oriental Art. March 26-29, W. G. Taylor Collection of Coins and Medals.

HARMER, H. R. March 5, 12-19 and 26, Stamps.

SOTHEBY & CO. March 1 and 2, Old English Porcelain and Old English Furniture. March 5, 6, 19 and 20, Printed Books. March 7, Baxter and Le Blond Prints. March 8 and 9, Porcelain, Old English and Continental Furniture, etc. March 12 and 13, Old Engravings. March 14, Modern Drawings. March 15 and 16, Works of Art. March 19 and 20, Modern Etchings. March 26-30, Books, the property of the late Lieut.-Col. Sir George L. Holford. March 27, Old Engravings, the property of the late Lieut.-Col. Sir George L. Holford.

GERMANY:

Cologne:

LEMPERTZ, MATH. March 6 and 27, Nineteenth and Twentieth-Century German Paintings.

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING SALES: THE HOLFORD DUTCH PICTURES

BY A. C. R. CARTER

At the time of writing, arrangements are on the point of completion for the sale of the final portion of the Holford pictures at CHRISTIE'S, comprising the masterpieces of the Dutch School, for which the collection has long been famous. Notwithstanding the unquestionable importance of the four Rembrandts and of the superb Cuyp, the outstanding picture from an auction point of view should prove to be the portrait of *The Abbé Scaglia* painted in the Flanders plenitude of Van Dyck's powers. When Robert Staynor Holford purchased this noble work from Sir Thomas Baring he had to give only 6,000 gns. for it, with a dozen other pictures "thrown in." Since the portrait was exhibited at Burlington House last year it has been very cleverly cleansed so that its pristine attractiveness is again manifested. Continental collectors will remember the effect which it made when exhibited at Antwerp in 1899, and, as one of the outstanding masterpieces by Van Dyck available for either open or private competition it should possess a mighty valuation.

The four Rembrandt portraits are headed by that of a *Young Man with a cleft chin* which used to be considered as one of the affectionate renderings of the painter's son, Titus, but later and more penetrating *expertise* has assigned the date of painting to be between 1652 and 1654 when the boy would be between 11 and 13 years of age, and, as the portrait is that of a young man obviously of a coming-of-age period, it cannot now be cogently claimed to be that of Titus. The earlier portrait of a man, dated 1642, and exhibiting the sitter holding the scroll of the Jewish Torah, which used to be interpreted as Rembrandt himself with a sabre in a red sheath, was shown at the great Rembrandt exhibition at Amsterdam in 1898 and at the similar display at Burlington House in the following year. The third Rembrandt used to be known as a portrait of the wife of Justus Lipsius, but it is now held to be that of *Madame Sylvius* and therefore the pendant to the portrait of Sylvius in the Carstanjen collection, Munich, and the fourth picture is the portrait of *Martin Looten*, dated 1632, and therefore of the period of the *Lesson on Anatomy*. There is also another famous work by Rembrandt, his drawing of *Maurits Huygens* in sanguine, crayon, bistre, and wash, dated 1634, a masterpiece in its way and of further interest because of the fine copy which Josi did for Plood van Amstel's facsimiles, also to be sold.

In the preliminary notice of a sale which will be held at Christie's on May 17-18, mention should not be omitted of that wonderful *Dordrecht on the Maas* by Cuyp, which has long been worshipped by the painter's admirers. When the picture was bought originally in 1841 it was in two parts, described as *Morning* and *Evening*, but when Mr. Robert Holford had them joined together, the atmospheric unity of a sunset effect was immediately made visible. This is undoubtedly one of the great world-achievements in landscape painting and will assuredly be honoured as such. It may also be pointed out that the famous Iveagh Cuyp is akin to one half of this Holford picture.

On March 30 a collection of modern pictures, formed by the late Captain John Audley Harvey, is to be offered. Harvey, who died tragically last year, should always be remembered as a staunch supporter of progress in art, and two previous sales at Christie's attest his prescience. It seems strange to-day to be told that Sargent, Steer, Stott, and Swan once required a patron's support, but Harvey was a man of discernment who could be courageous enough to buy on the day-before-the-fair. The final portion of his possessions is not so important as the preceding sales, but it includes the two remarkable pictures by Frank Brangwyn, R.A., *The Crucifixion* and *The Mockers*, for which the late owner refused a great sum.

Frequenters of Christie's will remember the extraordinary series of sales, over twenty years ago, of the multiform possessions of Charles H. T. Hawkins, when quite a quarter of a million sterling was totalled by some snuff-boxes and the like. The professional collectors who fought for these are dead, and most of their clients have died too, yet we know that there is a line of succession in Paris which should be prepared to assert itself on March 27-30 of another formidable array of *boîtes* and miniatures which the collector's widow has decided to relinquish. Among the treasures of Louis craftsmanship is an oblong gold box, with scenes after Teniers, by Elio Brichard, Paris, 1757, and an exquisite Louis Quinze box chased with sprays of flowers. Other tempting trifles are a gold chatelaine with cupids in scroll-borders; a Louis Seize octagonal *boîte* with Boucher subjects by J. B. Fouche; a Louis Quinze oval box with grisaille subjects after Grenze by Julian Alaterre, and among the English pieces are a tortoiseshell box with a portrait of George IV and another painted with nymphs and cupids. It is also certain that the four days' sale from March 21 of the very remarkable jewels which the late Mr. Hawkins amassed will surprise even those accustomed to the extraordinary sums paid nowadays for precious stones.

The March programme at SOTHEBY'S is headed by a third portion of the Holford library, which shows no signs of abated interest notwithstanding the previous public sales of illuminated manuscripts and ornate bindings, and the private sale to the Rosenbachs of 129 packed literary treasures, bought *en bloc* a few months before Sir George Holford's death for over £200,000. Again there will be an array of rare and ornate bindings, displaying the highest achievements of this form of art-craftsmanship, notably the examples from the Derome atelier. From a purely art aspect, collectors will find much interest in the magnificent series of Piranesi *Opere* in twenty-two finely bound volumes, and in a collection of thirty-nine designs for goldsmiths' work, Italian early sixteenth century of Renaissance ornamentation, showing the marked influence of Cellini.

A small collection of old engravings, also from Dorchester House, to be offered on March 27 incudes a number of portraits by Robert Nanteuil, and quite early in March the second portion of the engraved portaits from the Alfred Morrison collection with be dispersed. The approaching centenary of Thomas Bewick will draw attention to the sale on March 20 of the considerable collection, formed by Edward Mounsey, of books associated with the artist's famous woodcuts, and there is a sketch-book containing upwards of thirty original pen-and-pencil drawings of such varied animals as a spotted hyena, an improved sow, a Cheviot ram, and an old English cart-horse—which cannot be improved. And on the first day of March there will be a miscellaneous collection of Bow, Bristol, Chelsea, Coalport, Derby, and Plymouth porcelain.

MESSRS. FOSTER, 54 PALL MALL, will sell on March 12 the contents of Shrivenham House, Shrivenham, Berks. The sale will take place on the spot. The articles offered are Georgian mahogany furniture, with fine examples of Chippendale, Sheraton and Hepplewhite. The house also contains collections of English and Dresden china, and there are also signed and dated Staffordshire figures. Some Gainsborough drawings and a collection of engravings are mentioned.

MESSRS. OTTO HELBING NACHF, Barerstrasse 20, Munich, have issued an extensive illustrated catalogue of rare antique medals of great variety and often of unusual rarity and value. Particular attention should be directed to a number of enamelled examples, such as those catalogued under Nos. 615 and 617.

Very few foreign catalogues of Auction Sales have been received in London this month, but announcements of coming sales are more numerous. Among these special attention should be directed to two very importrant sales arranged for May.

From Berlin comes the news that on May 15 and 16 the famous collection of Oscar Huldschinsky will be offered by MESSRS. PAUL CASSIRER, Victoriastr, 35, Berlin, W.10. The collection includes very notable portraits in oil by Rembrandt, Holbein, Hals, Metsu, Terborch, Maes, Bartholomaeus Bruyn and Sebastiano del Piombo, as well as an important interior with figures by Jan Steen, two very fine figure subjects by Jean François de Troy and excellent landscapes by Ruisdael and Hobbema. It will be remembered that Dr. von Bode published a book (in 1908) on the collection, and the sale catalogue contains extracts from that authoritative source.

The second foreign sale referred to will also be held in May. It will consist of 300 pictures and sculptures, the latter ranging from the tenth to the sixteenth century, from the Musée Van Stolk, at the Hague. The sale is in the hands of MESSRS. ANT. W. M. MENSING and will take place in MESSRS. FREDERIK MULLER AND COMPANY'S rooms, Doelenstraat, 16 Amsterdam.

Fuller descriptions of these two foreign sales will appear in a later number of this magazine.

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PUBLICATIONS RECEIVED

PHILIP ALLAN.

LAYARD (GEORGE SOMES) *Catalogue Raisonné of Engraved British Portraits from altered Plates.* Arranged by H. M. LATHAM. Introduction by the MARQUESS OF SLIGO. 134 pp. + 43 pl. Limited edition of 300 copies.

ALLEN AND UNWIN.

TALLMADGE (THOMAS E.) *The Story of Architecture in America.* 311 pp. + 23 pl. 16s.

BARD, BERLIN.

GLÜCK (GUSTAV) AND HABERDITZL (FRANZ MARTIN). *Die Handzeichnungen von Peter Paul Rubens.* 63 pp. + 241 pl. M.42.

BATSFORD.

PEARCE (CYRIL). *Composition,* an analysis of the principles of pictorial design. 120 pp. ill. + 34 pl. (some in col.) 12s. 6d.

A main object of the author of this book is to simplify the æsthetic problem by converting works of art into diagrams Thus he hopes to help the student to realize what he regards as the skeleton or understructure of a picture. The intention is good, and Mr. Pearce is certainly conscientious, but it is pretty clear that some fallacy underlies the system he adopts. A good work of art is an extremely complicated phenomenon, only to be realized as an emotional experience. These diagrams get rid at one sweep of all, or almost all, the emotional effectiveness of the originals on which they are based, so that the author, in discussing them, is discussing something fundamentally different from what he set out to discuss. Further, his success is only apparent in the same way as the " success " of an author who writes a " simple " account of the Einstein theory by eliminating the difficulties. The odd thing is that notwithstanding all that, it is very doubtful whether a treatise like " Composition " does not in practice tend to help rather than hinder the student, especially when it makes as interesting reading as this. The mental effort demanded by the author does seem to stimulate enthusiasm for art. We have all sat through art lectures with every word of which we have disagreed, and yet have felt sure that the experience has not in the least debauched our taste, but has rather driven us to take refuge again in our own convictions and impressions of art, instinctively feeling these to be the only reliable evidence for us. The truth probably is that theorizing, sound or unsound, has absolutely no direct effect on one's natural power of appreciating good art of any kind.

WEBB (SIR ASTON) AND BLOMFIELD (SIR REGINALD) *Raffles Davison.* A Record of his Life and Work from 1870 to 1926. 15 pp. + 64 pl. 21s.

The American Annual of Photography—1928. Vol. xlii. Edited by Frank R. Fraprie and E. J. Wall. 224 pp. with 87 pl. 7s. 6d.

The text of this work is of a technical character, and as such can be recommended. From an artistic point of view the plates are not for the most part particularly impressive, but some of the pictures are excellent. As usual the " straight " photographs are the best.

BENN.

GOLDSCHMIDT (E. PH.) *Gothic and Renaissance Bookbindings,* exemplified and illustrated from the author's collection. Vol. I. 369 pp. + 3 pl. (1 in col.). Vol. II. 8 pp. + 110 pl.

CAPE.

MCCURDY (EDWARD). *The Mind of Leonardo do Vinci.* 360 pp. + 16 pl. 12s. 6d.

CAMBRIDGE UNIVERSITY PRESS.

FERGUSON (JOHN C.) *Chinese Painting.* 199 pp. + 59 pl. 62s. 6d.

DENT.

GARDNER (EDMUND G.). *The Story of Florence.* 428 pp. ill. Revised edn. (Mediæval Towns Series). 5s. 6d.

This little book must be, in one edition or another, familiar to readers of this magazine. The present edition is thoroughly revised, especially in view of the reorganization of the public galleries and of further knowledge of the precise part played by the Medici in the history of the city. The new edition completely justifies the claim made in the original edition that the book is at once a reliable history of the Republic and a sound guide book for the tourist.

DEUTSCHER KUNSTVERLAG, BERLIN.

GRÖBER (KARL). *Kinderspielzeug aus Alter Kunst.* 67 pp. + 306 ills. and 12 col. pl. M.32.

FRANKFURTER VERLAG, BERLIN.

ROSENBURG (MARC). *Der Goldschmiede Merkzeichen.* IV. Band. *Ausland und Byzanz.* 821 pp. M.50.

MEYERSCHEN HOFBUCHHANDLUNG, DETMOLD.

ALP (EMMA). *Die Kapitalle des xii. Jahrhunderts im Entstehungsgebiete der Gotik.* 78 pp. + 70 ills. M.6

MICHEL, PARIS.

BASCH (VICTOR) *Titien.* 305 pp. + 24 pl.

MILFORD.

BLAKE (WILLIAM). *Illustrations to Young's Night-Thoughts.* Introductory Essay by Geoffrey Keynes. Portfolio containing 8 pp. + 30 pl. (5 in col.) £8 8s.

Art Studies, Medieval, Renaissance and Modern. Edited by members of the Departments of the Fine Arts at Harvard and Princeton Universities. 156 pp. + 56 pl.

ANTHONY (EDGAR W.). *Early Florentine Architecture and Decoration.* 109 pp. + 82 pl. 23s.

MURRAY.

LAYTON (EDWIN J.). *Thomas Chippendale,* a review of his life and origin. 61 pp.

NONESUCH PRESS.

DOBRÉE (BONAMY) AND WEBB (GEOFFREY). *The Complete Works of Sir John Vanbrugh.* Vol. I-III: Plays. Vol. IV: Letters. Vol. I, 239 pp.; Vol. II, 257 pp.; Vol. III, 290 pp.; Vol. IV, 284 pp. £3 3s. the set.

OXFORD UNIVERSITY PRESS.

RUTHERSTON (ALBERT). *Sixteen Designs for the Theatre.* 4 pp. + 16 pl. in col. Limited edition. 94s. 6d.

PANTHEON, FLORENCE: PEGASUS PRESS, PARIS.

BORENIUS (TANCRED) AND TRISTRAM (E. W.). *English Medieval Painting.* 66 pp. ill. + 101 pl.

PENNSYLVANIA MUSEUM, PHILADELPHIA.

REATH (NANCY ANDREWS). *The Weaves of Hand-Loom Fabrics,* a classification with historical notes. 64 pp. ill.

PROPYLÄEN-VERLAG, BERLIN.

HORST (CARL). *Die Architektur der deutschen Renaissance.* 327 pp. with 217 ills. + 16 pl.

SIR JOHN SOANE'S MUSEUM.

BOLTON (ARTHUR T.). *The Portrait of Sir John Soane, R.A.* (1753-1837) set forth in letters from his Friends (1775-1837). 550 pp. + 47 pl. 16s. (Post free 17s.)

" THE STUDIO."

E. S. Lumsden. 10 pp. + 12 pl. (Modern Masters of Etching, No. 17). 5s.

Frank Brangwyn, R.A. 6 pp. + 8 col. pl. (Famous Water-Colour Painters, No. 1). 5s.

This book consists of eight colour plates after Mr. Brangwyn's water-colours. They are reproduced in a particularly pleasant process which does not require a glossy paper. However, it has the disadvantage of failing to realize those rich, strong colour effects on which Mr. Brangwyn particularly relies.

VAN OEST, PARIS.

BABELON (JEAN). *Choix de Bronzes de la Collection Caylus donnée au Rai en,* 1762. 59 pp. + 24 pl. (Les Tresors du Cabinet des Antiques)

MARCHAL (HENRI). *Guide Archéologique au Temples d'Angkor.* 217 pp. + 16 pl. and 3 maps. 30 frs.

NOGUCHI (YONE). *Hokusai,* 47 pp. + 16 pl.; *Utamaro,* 27 pp. + 16 pl. (L'Art du Japon).

WEEKLY.—The Architect, 3083-7.

FORTNIGHTLY.—Beaux-Arts, 1-2.

MONTHLY.—Bulletin of the Art Association of Indianapolis, Indiana, xv, 1; Bulletin of the Cleveland Museum of Art, xv, 1; Bulletin of the Metropolitan Museum of Art, xxiii, 1; Bulletin of the Minneapolis Institute of Arts, xvii, 1, 5; Bulletin of the Museum of Fine Arts, xxvi, 153; London Mercury, 180; Pantheon, i, 1; The Pennsylvania Museum Bulletin, 117.

BI-MONTHLY.—Oud Holland, xliv, 6.

QUARTERLY.—The Artworker's Studio, xxvii, 2, 3, 4; Bulletin of the Rhode Island School of Design, xvi, 1; Il Vasari, i, 2.

CATALOGUES, PAMPHLETS AND REPRINTS.—British Academy Annual Lecture; *English Ornament in the Seventh and Eighth Centuries,* by C. R. Peers, 1s. Fogg Museum, Havard, *Notes, Vol. II, Number* 3. Grand Rapids Public Library; *List of Books on Furniture.* Oud-Holland Reprint; *Notes sur des tombes Liégoises,* by Marguerite Devigne. Thannhauser Galerien. *Claude Monet Ausstellung.* Victoria and Albert Museum. *Picture Books of English Silver Spoons, English Tables, Fifteenth Century Italian Book Illustrations* and *Wedgwood Ware.* Each 2 pp + 20 pl. 7d. post free.

TRADE LISTS.—Baer, Frankfurt a. M.; No. 745, *Incunabula Typographica. Le Bouquiniste Gantois,* 146. Dent, *Spring Catalogue.* Goldschmidt, *Catalogue XIII, Medieval Latin Literature.* Gollancz; *Publications,* 1928. Lempertz, Cologne; *Lager-Verzeichnis. Norstedts Nyheter,* 10-12. *Nuova Didattica e Pedagogia Musicale,* ii, 3-4. Rimell; *Illustrated Books on the Fine Arts.* H.M. Stationary Office; *Monthly Circular,* 106, 107.

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OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

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EXHIBITIONS

GREAT BRITAIN :

London :

BRITISH ANTIQUE DEALERS' ASSOCIATION. Art Treasures at the Grafton Galleries (opens April 30).

COLNAGHI, P. & D. & CO. Engravings by Albrecht Dürer.

FINE ART SOCIETY. Engravings and Etchings by Albrecht Dürer. Four Irish Artists—J. H. Craig, Paul Henry, E. L. Lawrenson, Crampton Walker.

GOUPIL GALLERY. Spring Exhibition of Modern Art (opens April 12).

GREATOREX GALLERIES. Water-Colours, *Dorset and the Thomas Hardy Country*, by A. H. Hart.

LEICESTER GALLERIES. Works by Spencer F. Gore (opens April 14). London Exhibition of "Les Peintres-Graveurs Independents" (opens April 14).

PATERSON, W. B. Pastel Drawings, Etchings, etc., by A. Grant.

ROYAL SOCIETY OF BRITISH ARTISTS. Spring Exhibition (closes April 9).

ST. GEORGE'S GALLERY. Wood Engravings, Lithographs, Drawings and Paintings by Gwendolen Raverat (closes April 14). First Exhibition of a new group of Scottish Artists.

REID, ALEX & LEFEVRE. Paintings, Drawings and Etchings by M. A. J. Bauer.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

TOOTH, ARTHUR, & SONS. *Pictures of Irish Life*, by Jack B. Yeats (closes April 5). Paintings by Paul Bret (opens April 12).

TWENTY-ONE GALLERY. Paintings and Water-Colours, by Jean Clark and R. F. Skelton (closes April 7).

WALKER'S GALLERIES. Water-Colours, by E. Wimperis (closes April 16). Water-Colours, *Scotland*, by G. Drummond Fish, and *Mist and Cloud*, by Mrs. M. Busk (opens April 18). Water-Colours, *Sark, etc.*, by A. R. Bradbury (opens April 27).

Brighton :

FINE ART GALLERIES. Photographs and other works belonging to the Photographic Record and Survey of Sussex.

Manchester :

GITY ART GALLERY. Iveagh Bequest of Old Masters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING APRIL

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. April 19, Decorative Furniture, Sculpture, Objects of Art and Embroideries, the property of the late Sir George L. Holford.

DEBENHAM, STORR & SONS. April 2, Quarterly Sale of Works of Art. April 4, Antique and Modern Furniture. April 3, 12, 17-19, 24-26, Jewellery and Plate.

HARMER, H. R. April 2, 16, 23 and 30, Stamps.

SOTHEBY & CO. April 2-4, 23 and 24, Manuscripts and Printed Books. April 2, Antiquities. April 16, Printed Books. April 16, Modern Etchings. April 23, Old Engravings.

GERMANY :

Cologne :

LEMPERTZ, MATH. March 6 and 20, 19th-20th Century German Paintings.

UNITED STATES OF AMERICA :

New York :

AMERICAN ART ASSOCIATION. April 19-20, Art Collection of the late Judge Elbert H. Gary.

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING SALES: A FAMOUS BERLIN COLLECTION

BY A. C. R. CARTER

If the incidence of Easter and the surprising diffidence of private owners to seize their opportunities will cause April to be a somewhat unimportant month in the London sale-rooms, as regards the dispersal of notable collections of pictures, May is obviously destined to be true to its associations of promise and performance. The issue of the Holford illustrated catalogue, a very able compilation, which reflects much credit upon Mr. Lance Hannen and Mr. Alec Martin, of Christie's, has now been eagerly scanned in every international centre, and already every sale-room authority is convinced that the dispersal of the final portion, on May 17-18, of the Holford Dutch, Flemish, and other outstanding pictures will be of colossal magnitude. With over forty years' experience of sale events at CHRISTIE'S, I have no hesitation in anticipating that this Holford sale will be the greatest in auction annals. We reproduce four of the most important pictures in the great collection.

Berlin is also determined to make the month of May additionally memorable, for just before the Holford sale begins, the sale of the well-known collection formed by Herr Oscar Huldschinsky will have been concluded at the PAUL CASSIRER auction rooms. Now in his eighty-third year, this German lover of art is apparently bent on seeing his treasures dispersed during his life-time and of enjoying their vindication and reward. He was first an active collector in the early 'nineties, and Dr. Bode was his chief adviser, as he was in the formation of that other famous Berlin collection, the Hainauer, which was the first historic en bloc purchase made by the Duveens (in 1906). To mention the Duveens is to recall the fact that Herr Huldschinsky was a very formidable bidder against them in the Steengracht sale, Paris, June, 1913. He did not succeed in winning the Rembrandt *Bathsheba at her Toilet*, for which Sir (then Mr.) Joseph Duveen gave as much as £44,000, but his agent Kleinberger bought for him at £12,460 Metzu's very beautiful work, *The Sick Child*. As there is no work by this master in the Holford collection, this Berlin example becomes more important. It will also be of much interest to see the auction fate of the two Huldschinsky Rembrandts, which should be a portent for the Holford quartet. The first is the *Portrait of a Young Woman* (see illustration) painted about 1653, and formerly in the Geldern collection, Dresden. This is a full-face portrait in a strong light, and is claimed to be in the best state of preservation. The second Rembrandt is a small panel, 7 ins. by 8 ins., of a *Young Woman Weeping*, and is presumably one of the studies for the National Gallery picture, *The Woman taken in Adultery*, painted for Jan Six. But if the German theory that this study was done about 1655 is correct, it cannot be one for the larger picture at Trafalgar Square, which is signed with the much earlier date, 1644.

Great expectations of remarkable bidding are also harboured over the fine portrait by Frans Hals of *Frans Post* (see illustration), who accompanied the Prince of Nassau on his voyage to Brazil. In pose and characterization this rendering of a veteran has a strange affinity to the Hals portrait of a much younger man, *Balthasar Coymans*, which I well remember in the Rodolphe Kann collection twenty-one years ago, and now in the Huntington collection. So many huge prices have been given for Hals's works in recent years, that this powerful portrait is sure to cause keen competition. Another attractive picture is Gerard Terborch's *The Letter*, showing a girl reading a billet-doux, and another by the master, of a *Young Girl*, apparently has for its motive the despair of another maiden after reading. It will not be surprising if collectors find a very tender composition by Nicolas Maes of a *Mother and Child* worthy of a Rembrandt valuation, because the talented pupil shows in this much of his master's gifts of tone and mystery. Dr. Bode has also found a very interesting link with Rembrandt in a picture by Gerard Dou of an *Old Woman Peeling an Apple*, formerly in the Liechtenstein Gallery, Vienna. He holds that this represents the mother of Rembrandt. Moreover he is of opinion that the room is in the house where Rembrandt was born, and that the picture delineated on the wall is his very early work, *Christ and the Woman of Samaria*, now lost.

A panoramic view beyond the dunes to distant Haarlem, with a majestic and lofty sky, is one of two remarkable pictures by Jacob van Ruisdael, and there is a characteristic *Woodland Scene* by Hobbema. Jan Steen is represented by a lively interior of *Merrymaking*, and there is a notable portrait by Rubens of *Cornelius van Lautschot*. Several pictures of the German School include three portraits by Bartholomew Bruyn, one of a middle-aged man with a beard having been formerly ascribed to Holbein. Chief among the Italian pictures is the *Annunciation*, a small picture once in the Barberini Gallery, and confidently stated by Dr. Bode to be an early work of Sandro Botticelli. A portrait of a Venetian lady by Sebastiano del Piombo is also of outstanding quality. It may be recalled that, some time ago, Herr Huldschinsky was persuaded to part with his Raphael portrait of *Giulio de Medici* (to Sir Joseph Duveen) and with his well-known Carlo Crivelli *Virgin and Child*, both now in America. As in the instance of the Hainauer collection, the Huldschinsky possessions extend beyond pictures, and there are many beautiful Renaissance marbles and reliefs, and a gilded silver statuette by Giovanni da Bologna should be especially mentioned, with two half life-size figures in painted clay by Jacopo Sansovino representing the *Angel of the Annunciation* and *Mary*, and a painted bas-relief of the *Virgin and Child* by Lorenzo Ghiberti. The Florentine furniture matches the Holford pieces sold last year, and there are, too, some rich Gobelin and Brussels tapestries and Louis furniture with Beauvais coverings. In 1913 the Steengracht £44,000 Rembrandt was the immediate prelude to a £41,370 Romney at Christie's. I regard the forthcoming Berlin sale to be a worthy portent to the ensuing Holford dispersal at Christie's.

The sale at BOERNER'S, Leipzig, on May 7-9, of the Güttler and Rumpf collections of early engravings will appeal to an erudite class of collectors more numerous abroad than in England to-day. Perhaps the oldest print in the sale is a Florentine engraving of the *Virgin and Child enthroned with Saints* by the so-called Master of the Larger Vienna Passion, and there is such a rarity as the *Hercules and Antæus*, formerly ascribed to Pollaiuolo, and examples of which are seldom found outside national collections. This remark applies to Mantegna's *Battle of the Tritons* and to his *Bacchanalian Group with Silenus*, as well as to other specimens by the early Italian masters. Schöngauer and Meckenem are well represented with a notable array of engravings by Dürer, Baldung, Burgkmair, and a cohort of the "Little Masters." There is, too, a goodly selection of Dutch and Flemish prints, including a few well-chosen etchings by Rembrandt of his religious subjects, notably two fine impressions of the *Presentation in the Temple*.

Before these events happen in Europe, New York is to witness, at the AMERICAN ART ASSOCIATION'S rooms on April 19-21, the "unrestricted" sale of the art collections formed by the late Judge Elbert H. Gary. This is bound to be a very important dispersal, and of especial interest to Gainsborough lovers, because *The Harvest Wagon* is to reappear at auction. I vividly remember the scene at Christie's in April, 1913, when, in the Sir Lionel Phillips sale, Lockett Agnew beat all comers for this wonderful landscape at the huge sum of 19,200 gs. It was then called *The Market Cart*. Each of the more important Gary pictures was bought from the chief art dealers. Rembrandt's *Warrior Putting on his Armour*, painted about 1635, was formerly in the Richard Mortimer collection, and was acquired from Sir Joseph Duveen. *The Young Cavalier*, by Frans Hals, came from the Reinhardt Galleries, and the Knoedlers supplied the

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beautiful Reynolds group, *Lady Frances Scott and her Brothers;* the Romney *Anne, Duchess of Cumberland,* and the Tintoretto portrait of a *Young Man.* The Lawrence portrait of *Mrs. Allnutt* was sold at Robinson and Fisher's rooms, December 12, 1907, for 2,900 gs., and the Raeburn *Lady Scott Moncrieff* is an excellent version of the famous portrait in the National Gallery of Scotland. Judge Gary was also an admirer of the works of the Barbizon School, and took care to possess some remarkable Corots, Millets, and Daubignys. He also acquired a few representative works by Maris, Mauve and Israels. As for the porcelain and works of art the Chinese examples are of a very fine order, and for some of the K'ang-hsi vases there should be prices forthcoming to remind collectors of the great valuations which used to be put upon these beautiful triumphs of ceramic art.

Lastly, I hold the manuscript of *Alice in Wonderland* (to be offered at SOTHEBY'S on April 3) to be a work of art and devotion. Charmingly illustrated by Lewis Carroll, this incomparable relic will be sure to bring a sum that will astonish the collecting world.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM. PRINT ROOM.

DRAWINGS.

J. H. BENWELL. *Jemmy's Farewell* and *Jemmy's Return* (Auld Robin Gray). Water-colours. Engraved by Bartolozzi.

C. M. A. CHALLE. Two architectural compositions (signed).

W. STRANG, R.A. *Portrait of Thos. Hardy;* portrait study for etching, 1844 (No. 227). Presented by J. Craig Annan, Esq.

PRINTS.

SIR GEORGE CLAUSEN, R.A. *A Journey by Night*; *The Shed*; *Filling Sacks.* Etchings.

MARTIN HARDIE, R.E. *Beveland; St. Malo.* Etchings.

G. ISANDER. *View in Stockholm.* Etching. All of the above presented by the Artists.

J. GROZER. Undescribed etched state of *Design* (Miss Johnson), after Reynolds. Presented by Messrs. Colnaghi.

A collection of 75 proof engravings by Francis Holl (1815-1884). Presented by Mrs. Edgar Holl.

A. COZENS. Sixteen landscapes.

Etchings by J. R. COZENS (*Lake of Nemi,* soft ground), F. DODD (*Portrait of G. W. Balfour*), P. DRURY (three landscapes), A. W. HEINTZELMAN (thirty-seven subjects), M. OSBORNE, R.A. (two portraits), J. SIMPSON (twelve figure subjects), GRAHAM SUTHERLAND (*Pecken Wood*).

MEDAL ROOM.

Two gold medallions, from the hoard found at Beaurains near Arras, commemorating the defeat of Allectus by Constantius Chlorus and the recovery of Britain in A.D. 296. Presented by the Goldsmiths' Company, the National Art Collections Fund, Mr. C. S. Gulbenkian and Mr. Henry Van den Bergh.

VICTORIA AND ALBERT MUSEUM.

*Items marked * are not yet on exhibition.*

ARCHITECTURE AND SCULPTURE.

Figure of a Ram, white marble. From a tomb in Western Chih-li, China. CHINESE; early T'ang dynasty.

CERAMICS.

A collection of porcelain and earthenware, including a teapot of Böttger's red stone-ware with cut decoration. Presented by Mrs. Greg.

Lambeth enamelled earthenware dishes painted in colours, one with the design after Palissy known as *La Fecondité,* the other painted with a royal family group and the date 1614.

The Crucifixion. Limoges enamel plaque. Late fifteenth century. (School of Monvaemi.)

Panel of SWISS (Zurich) stained glass, with the arms of Winterthur. Early seventeenth century. Purchased out of the funds of the Murray Bequest.

Ewer and Basin and two other specimens of DERBY porcelain painted by Billingsley and Pegg. Presented by Frank Hurlbutt, Esq.

LONGTON HALL porcelain jug with blue ground, and panel painted with a figure-subject.

ENGRAVING, ILLUSTRATION AND DESIGN.

*FRANCIS UNWIN. Drawing. Presented by R. A. Walker, Esq.

*D. G. ROSSETTI. Drawings (2) and Lithographs (7). Presented by Mrs. Moeller.

METALWORK.

Embossed copper Salver, signed and dated. German, 1611. Presented by Dr. W. L. Hildburgh, F.S.A.

Early ENGLISH Silver Spoon, eleven others, and a fork in latten.

Enamelled Gold Pendant by PASQUALE NOVISSIMO, about 1880. Presented by his daughter, Miss Linda Novissimo.

PAINTINGS.

Miniature of a lady. Style of KLINGSTEDT. Presented by Bernard Falk, Esq.

Sand picture, *Vulture and Snake,* after Northcote. Presented by Her Majesty the Queen.

PETER DE WINT. *Still-Life.* Water-colour drawing.

W. R. BEVERLEY. *Seascape.* Water-colour Drawing. Presented by Henry Emden, Esq.

ALEXANDER COZENS. *Landscape.* Wash Drawing.

TEXTILES.

Needlework Casket. ENGLISH. Time of Charles II. *Story of Abraham* in stump work. Model garden with ivory statuettes on tray inside.

WOODWORK.

A mahogany pole screen with a panel of *gros* and *petit point* embroidery enclosed in a moulded frame. The design of the needlework consists of scrolls and foliage with a basket of flowers in a central cartouche. The tripod stand has scrolled feet, and is enriched with acanthus ornament. ENGLISH, about 1760.

Arm-chair on which Charles I is traditionally stated to have sat during his trial. It is of the X type, introduced from Italy about the middle of the sixteenth century, and is covered with discoloured velvet, originally crimson, trimmed with tarnished gold fringes. The chair has a footstool covered in the same manner. ENGLISH. Early seventeenth century. Purchased with the aid of a grant from the National Art-Collections Fund.

PUBLICATIONS RECEIVED

AMALTHEA VERLAG, VIENNA.

KIESLINGER (FRANZ). *Gotische Glasmalerei in Österreich bis* 1450. 94 pp. + 96 pl. M.80.

ARTS AND CRAFTS PUBLISHING CO.

The Arts and Crafts Year-Book and Directory, 1928. 150 pp. 2s. 6d.

BATSFORD.

LENYGON (FRANCIS). *Decoration in England from* 1640-1760. 276 pp. with 322 ills. Second edition. £2 10s.

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BENN.

BRACKETT (OLIVER). *English Furniture.* 80 pp. ill. (Benn's Sixpenny Library, No. 230.) 6d.

This is an excellent addition to a remarkable series. Mr. Brackett has the power, not always possessed by scholars as sound as he, of passing on his knowledge in a short and simple form. Here, after a little historical review, he deals in turn with the decoration of rooms, the evolution of types, the bedstead, Chippendale and the Victorian period. There are included a number of line illustrations.

CASSELL.

NEVILL (RALPH). *Romantic London.* 248 pp. + 8 pl. 12s. 6d.

This book may almost be said to consist of records of small incidents in the social life of London, and it contains a multitude of stories gleaned from many more specialized books, stories that often are not much in themselves, but have that delightful quality of intimacy that in expert hands like Boswell's enables us to get a glance of some character long ago dead. " Romantic London " is light but elegant fare. It is not, properly speaking, an art book, but some very good reproductions of old plates will interest the art student and collector.

MILFORD.

Corpus Vasorum Antiquorum; France, Collection Mouret (Fouilles d'Ensérune). By Félix Mouret. 49 pp. + 54 pl. 17s. 6d.

Pays-Bas, Musée Scheurleer (La Haye). By C. W. Lunsingh-Scheurleer. 110 pp. + 50 pl. 21s.

DELPEUCH, PARIS.

FOSCA (FRANÇOIS). *Liotard* (1702-1789). 169 pp. + 16 pl. (Les Petits Maitres Français).

The author of this book, M. François Fosca, has published a good deal on modern painting, and his present book is written with characteristic ease and freedom of style, not unexpected from the pen of a successful novelist. The sixteen half-tone reproductions are well done.

DENT.

BLISS (DOUGLAS PERCY). *A History of Wood Engraving.* 263 pp., with 120 ills. 42s.

VON BOEHN (MAX). *Miniatures and Silhouettes.* 214 pp., with 194 ills + 40 pl. Translated by E. K. Walker. 15s.

THE FLEURON.

Francis Unwin, Etcher and Draughtsman. Memoir by Campbell Dodgson. 11 pp. + 17 pl. 21s.

The value of this book depends on the seventeen reproductions of specimens of the artist's work, though Mr. Campbell Dodgson's memoir and appreciation is welcome, for Unwin was an unusually good artist. One feels certain that had he lived even a few years more he would have been recognized for what he was, and this conviction is strengthened by the fact, made abundantly clear by this book, that as his early death drew near, his hand had become noticeably more highly trained and his eye more subtle.

HUTCHINSON.

The Year's Art, 1928. Edited by A. C. R. Carter. 574 pp. + 9 pl. 8s. 6d.

This annual has grown so familiar, and it provides so much useful information, that we can hardly imagine ourselves without it on our shelves. It consists, as usual, of a résumé of all the outstanding events of the past year, with a strong emphasis on the art market in general and the auction room in particular. The editor calculates that in 1927, 130 pictures were knocked down for sums ranging between 1,400 guineas and 30,000 guineas, the previous record being for the year 1919, when the number was 100. The editor deals concisely and instructively with such subjects as the Iveagh Bequest, the purchase by Sir Joseph Duveen of the Benson collection, the Holford sale, the Gainsborough bicentenary exhibition at Ipswich, and the loss of Ambrose McEvoy. The usual familiar features of the book reappear.

INSTITUT D'ESTUDIS CATALANS, BARCELONA.

Memòries. Vol. I, Fasc. 3. 36 pp. + 33 pl.

JARROLDS.

LYNCH (BOHUN). *Collecting.* 79 pp. + 1 col. pl. 5s.

KERAMISCHE RUNDSCHAU, BERLIN.

PAZAUREK (GUSTAV E.). *F. Gondelach,* der bedeutendste deutsche Glasschneider und seine Rivalen. 80 pp. with 34 pl. M5.

MEDICI SOCIETY.

KAINES SMITH (S. C.). *An Outline History of Painting.* 274 pp. + 33 pl. (1 in col.) 6s.

MEIER-GRAEFE (JULIUS). *Vincent Van Gogh.* 300 pp. + 16 pl. Translated by J. Holroyd Rees. 10s. 6d.

This is an inexpensive edition of one of the most justly celebrated of biographies of modern artists. The larger edition was extensively reviewed on publication in these columns, and it only remains to say that the present one is printed and arranged agreeably, and that the plates are efficient.

NONESUCH PRESS.

DE VOLTAIRE (M.). *The Princess of Babylon.* 158 pp., ill. by Thomas Lowinsky. 15s.

OLIVA DE VILANOVA, BARCELONA.

BOLDU (VALERI SERRA) and OLIVA (VICTOR). *Libre d'Or del Rosari a Catalunya. Història, etnografia, folklore, arqueologia, imatgeria, bibliografia.* 380 pp. with 327 ills + 106 pl.

PENNSYLVANIA MUSEUM, PHILADELPHIA.

REATH (NANCY ANDREWS.) *The Weaves of Hand-Loom Fabrics.* 64 pp. ill.

This study is intended as " a definite classification of early hand-loom fabrics . . . on the sole basis of the weave, so that every piece may be precisely indexed, and public collections thus become of more practical value to the student as well as more instructive to the connoisseur." Certainly both text and diagrams represent a sincere attempt to " rationalize " the whole subject. If a reform of the kind is desirable (and here one is prepared for differences of opinion), the book goes some way towards demonstrating the possibilities of a system alternative to the present one.

THE STUDIO.

Decorative Art, 1928, " The Studio " Year Book. Edited by Geoffrey Holme and Shirley B. Wainwright. 188 pp., fully ill. 7s. 6d.

TEUBNER, LEIPZIG.

SAXL (FRITZ). *Antike Götter in der Spatrenaissance.* 138 pp. + 5 pl. M.8.

Vorträge 1924-1925. 370 pp. + 34 pl. Bibliothek Warburg. M.18.

VAN OEST.

Les Trésors des Bibliothèques de France. Pp. 39—82 + 18 pl.

WEEKLY.—The Architect, 3088-91.

FORTNIGHTLY.—Beaux-Arts, 3; Der Cicerone, xx, 4.

MONTHLY.—The Arts and Crafts, ii, 9; Bulletin of the Cleveland Museum of Art, xv, 2; Bulletin of the Metropolitan Museum of Art, xxiii, 2; Bulletin of the Worcester Art Museum, xviii, 4; Domus 1, 2; London Mercury, 101; Pen, Pencil and Palette, i, 3; The Pennsylvania Museum Bulletin, 118.

BI-MONTHLY.—L'Arte xxxi, 1.

QUARTERLY.—Kritische Berichte zur Kunstgeschichtlichen Literatur, 3; Old Master Drawings ii, 8.

CATALOGUES AND PAMPHLETS.—*A Bulletin of the Phillips Collection, Washington, D.C.* Federated Council of Art Education; *Report of Committee of Art Instruction in Colleges and Universities. Money for Art,* by Gunn Gwennet, 1s. Musée de l'Ermitage; *Dessins des Maîtres Anciens,* by M. Dobroklonsky. Petersens, Copenhagen: *Engelske Mobler fra det 18. Aarhundrede i Dansk Eje.* Scottish National Portrait Gallery; *Illustrated List with an Index of Artists,*

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University of Toronto: *Outline of its History and its Administration.* Victoria and Albert Museum. *Chinese Porcelain,* periods of K'ang Hsi, Yung Chêng and Ch'ien Lung, 3s. 10d. post free; *Ironwork,* Part I. 3s. 10d. post free; *Review of the Principal Acquisitions during the year* 1926. 3s. post free.

TRADE LISTS.—*Le Bouquiniste Gantois,* 147. Cape, *Now and Then,* 27. Chapman and Hall, *Art Books.* Dent. *The Bookmark,* 13. Foyle, *Catalogue of Books.* Heffer, *New Books.* Stern, Frankfurt A.M., *Alte Original-Graphik aus fünf Jahrhunderten.* Smith, *The Book Window,* 4. H.M. Stationery Office, *Monthly Circular,* 108.

THE NATIONAL ART-COLLECTIONS FUND

PATRON, HIS MAJESTY THE KING

"The Fund" has now completed twenty-five years of useful work.

The objects of the National Art-Collections Fund are to secure pictures and works of art of every kind for the National and Provincial Museums and Galleries and to organize public opinion where the loss of masterpieces of national importance is concerned.

The minimum annual subscription is one guinea, and all lovers of Art are invited to become members. The privileges of Membership include admission without payment on paying days to the National Gallery, the National Portrait Gallery, National Gallery of British Art (Tate), and the Wallace Collection, admission to the Reading Room, Manuscript Students' Room and Print Room of the British Museum, and invitations to view important private Collections and Exhibitions.

Further information, and a summary of the achievements of the Society during the first nineteen years of its existence, may be obtained on application to the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, London, W.1. Telephone: Mayfair 1337.

EXPERT OPINIONS UPON WORKS OF ART

The number of the questions submitted to THE BURLINGTON MAGAZINE for expert advice has increased so largely of late that it is difficult to cope with them. It is desired, however, that readers of the Magazine should have the advantage of sound advice upon their possessions, and the following arrangements have therefore been made.

PRELIMINARY INQUIRY.

1. All inquiries must be made in the first instance by letter.
2. All inquiries must be accompanied by a postal order for five shillings. No notice whatever can be taken of letters or packages if this rule be disregarded.
3. The reply to a preliminary inquiry will not necessarily be made in writing.
4. Whenever possible, a clear photograph should be enclosed with the inquiry. In the case of pictures this is absolutely essential.
5. No work of art must under any circumstances be sent to the office of the Magazine until these preliminaries have been arranged. All costs and risks of carriage to and fro and all insurance charges must be borne and arranged by the owner.

As a result of this Preliminary Inquiry the owner will be informed whether the object submitted is of sufficient value to warrant a special expert opinion.

SPECIAL EXPERT OPINION.

If this preliminary inspection indicates that an object is of considerable importance or value, a special detailed opinion in writing may be obtained through THE BURLINGTON MAGAZINE from some expert of recognized authority upon the class of object submitted.

The fee for this detailed opinion will be from One Guinea to Ten Guineas (exclusive of any travelling expenses) according to the reputed value of the object inspected. The fee must be *prepaid* before a written opinion is delivered.

In the case of any object indicated by our special expert as being of exceptional importance and value an increased fee, fixed proportionately to the estimated value, but in no instance exceeding fifty guineas, will be required for a written opinion. In the case of a collection of pictures or works of art the fee charged must depend, by previous agreement, on the extent and general character of the collection.

NOTE.—In the case of a submitted work of art which our experts have found of negligible value, no expense other than the nominal fee of five shillings will have been incurred.

THE BURLINGTON MAGAZINE does not under any circumstances act as agent for the sale or purchase of works of art, and guarantees that opinions will be given without regard to personal or commercial motives.

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LONDON, S.W.1.

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PORTRAIT OF THE PAINTER FRANS POST (b. 1612), by Frans Hals. Panel, 42.2 cm. by 33 cm.

To be sold on May 10 by Paul Cassirer, Berlin.

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PORTRAIT OF HENDRICKJE STOFFELS, by Rembrandt. Canvas, $65\frac{1}{2}$ cm. by 54 cm.

To be sold on May 10 by Paul Cassirer, Berlin.

PORTRAIT OF DON NICOLAS AMAZZARINO, by B. E. Murillo. 32½ inches by 29 inches.

PORTRAIT OF A YOUNG GIRL, by Ferdinand Bol. 53½ inches by 39½ inches.

To be sold on May 17 and 18 by Messrs. Christie, Manson & Woods.

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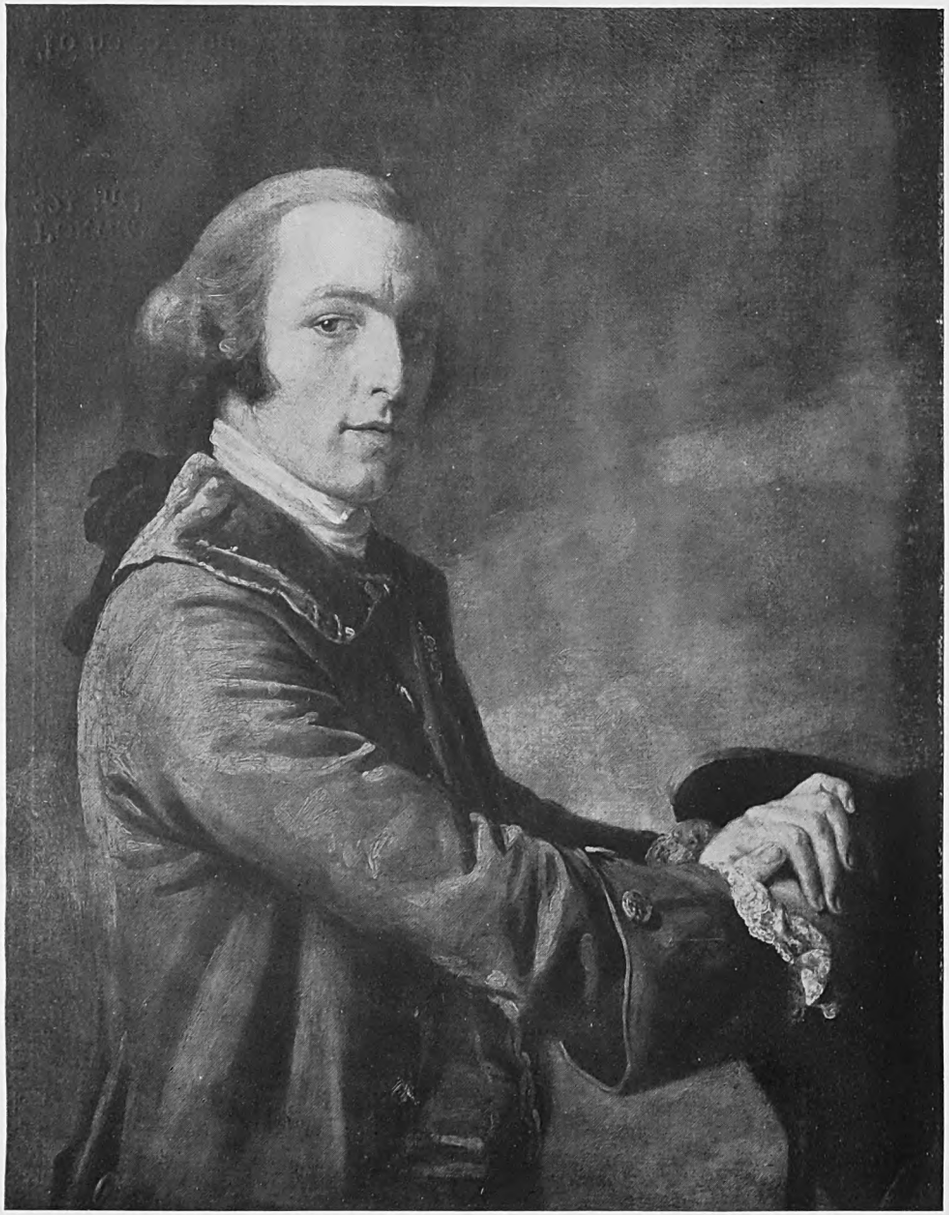

PORTRAIT OF AN OFFICER, by Francis Cotes, R.A. 35½ inches by 27½ inches.

PORTRAIT OF THE ARTIST, by Sir Anthony Vandyck. 29½ inches by 23½ inches.

To be sold on May 17 and 18 by Messrs. Christie, Manson & Woods.

OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

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EXHIBITIONS

GREAT BRITAIN :

London :

ALPINE CLUB GALLERY. Paintings, Drawings and Water-Colours by J. B. C. Corot (closes May 19).

BRITISH ANTIQUE DEALERS' ASSOCIATION. Art Treasures at the Grafton Galleries (closes May 26).

BURLINGTON FINE ARTS CLUB. Spanish Art.

COLNAGHI, P. & D., & CO. The Woodcuts of Albrecht Dürer.

FINE ART SOCIETY. Engravings and Etchings by Albrecht Dürer. *Hunting the Fox and Big Game,* by H. R. Millais. Etchings by Modern Masters.

LEICESTER GALLERIES. Memorial Exhibition of Paintings by the late Paul Maitland. Water-Colours by Owen Merton. Paintings by the late J. O. Innes (opens May 11).

LONDON GROUP. Retrospective Exhibition at the New Burlington Galleries.

PATERSON, W. B. Water-Colours, *Animals and Birds,* by J. A. Shepherd (May 7 to 26).

REID, ALEX., & LEFEVRE. Paintings by Leslie Hunter.

ROYAL ACADEMY. Summer Exhibition (opens May 7).

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. 119th Exhibition.

ROYAL SOCIETY OF BRITISH ARTISTS. Spring Exhibition.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. 190th Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. First Exhibition by Group of Scottish Artists.

SPARKS, JOHN. Early Chinese Pottery, Porcelain, Rugs and later Jade, recently purchased in the Shansi Province.

TOOTH, ARTHUR, & SONS. Paintings by Paul Bret (closes May 5). Works by Cedric Morris (May 9-25).

TWENTY-ONE GALLERY. Modern Masters (closes May 19).

WHITECHAPEL ART GALLERY. International Art.

Brighton :

FINE ART GALLERIES. Photographs and other works belonging to the Photographic Record and Survey of Sussex.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 102nd Annual Exhibition.

Manchester :

CITY ART GALLERY. Iveagh Bequest of Old Masters.

FRANCE :

Paris :

SAMBON GALLERIES. 18th Century Venetian and French Landscape Painters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING MAY

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. May 17 and 18, Dutch and Flemish Old Masters from the collection of the late Sir George L. Holford.

DEBENHAM, STORR & SONS. May 11, Antique Furniture, Pictures, China, Curios and Objets d'art. May 1, 3, 8, 10, 15, 17, 22, 29 and 31, Jewellery and Plate.

HARMER, H. R. May 1, 7, 14, 21, 28, Stamps.

SOTHEBY & CO. May 1 and 2, Old English and Irish Glass. May 1, 3, 7, 14 and 15, Printed Books, Illuminated Manuscripts, Autograph Letters, etc. May 2-4, Old and Modern Pictures, Water-Colours, Faience and Delft, Old English Furniture, etc., the property of the late Dr. Hugh Playfair. May 7 and 8, Modern Etchings. May 8-11, Coins and Medals. May 9, Portrait Miniatures. May 10, English and Scottish Silver. May 11, China, Tapestries, Furniture, etc. May 16, Old Masters. May 21, Medieval Miniatures. May 22, Old Master Drawings. May 23, Medieval and Renaissance Works of Art including Limoges Enamels, Bronzes, Metalwork, Armour and Weapons, Stained Glass, etc. May 24, Old Master Engravings.

GERMANY :

Berlin :

CASSIRER, PAUL & HELBING, HUGO. May 10 and 11, Old Masters, Sculpture, Decorative Furniture, the property of Mr. Oscar Huldschinsky.

Cologne :

LEMPERTZ, MATH. May 1, Old Masters and Ceramics. May 15, Korff Collection of Paintings.

Leipzig :

BOERNER, C. G. May 7-9, Old Master Engravings.

HOLLAND :

Amsterdam :

MENSING, ANT. W. M. May 8 and 9, The Museum Van Stolk Collection.

DUVEEN BROTHERS

Paris. New York.

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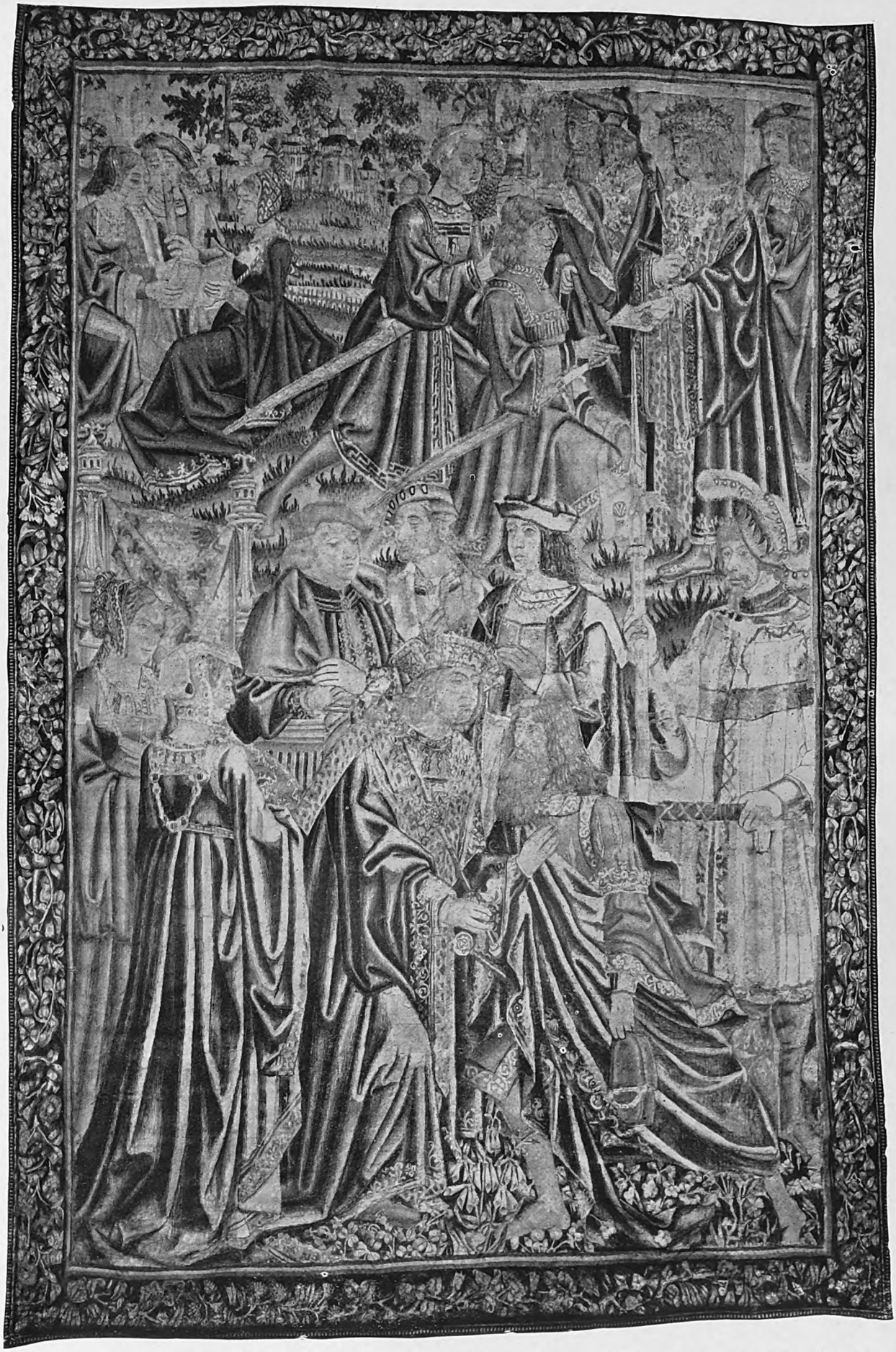
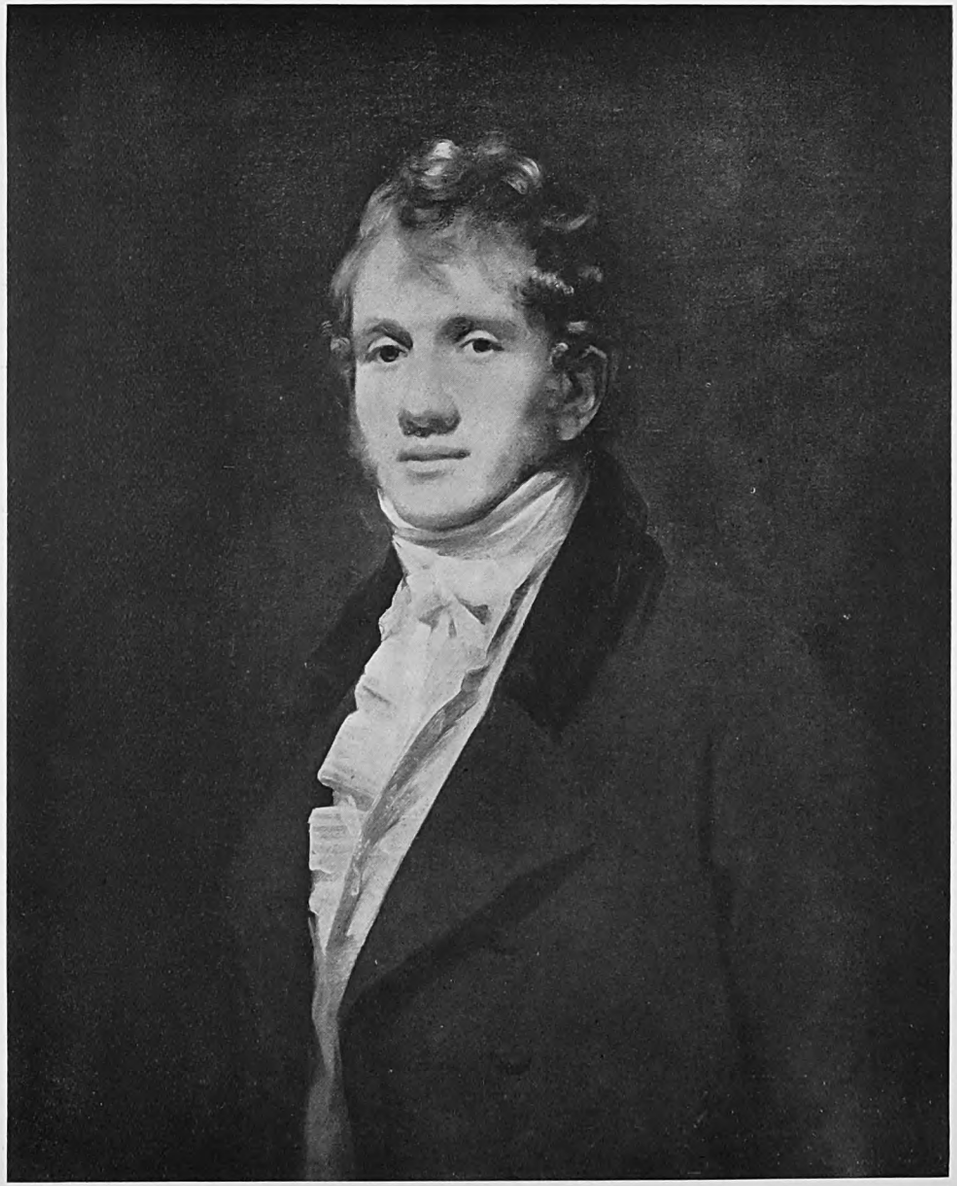


GOTHIC TAPESTRY, BURGUNDIAN, early 16th century. 10 ft. 6 ins. by 6 ft. 11 ins.

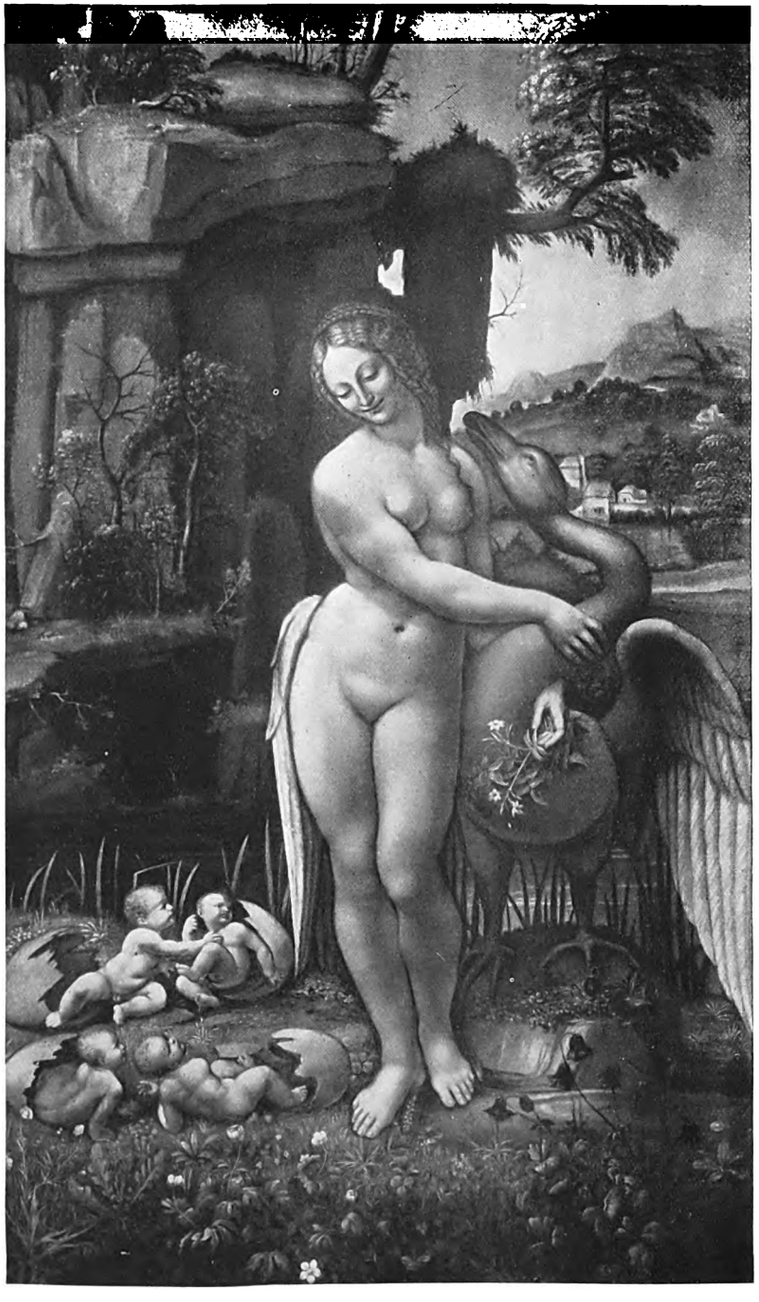
To be sold on May 23 by Messrs. Sotheby & Co.

PORTRAIT OF A LADY by Allan Ramsay



PORTRAIT OF HUGH HOPE by Sir H. Raeburn, R.A.

To be sold on May 16 by Messrs. Sotheby & Co.



LEDA, by Leonardo da Vinci

VIRGIN AND CHILD, with two Angels and the donors' family, attributed to Carlo Crivelli

To be sold on June 19 by Messrs. Frederik Muller & Co., Amsterdam

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FORTHCOMING SALES: HOLFORD EXCITEMENT; SOTHEBY'S FINE SERIES

BY A. C. R. CARTER

As these notes have to be written, of necessity, some time before the actual events, I have often to commit myself to predictions, and last month I ended my notes by prophesying that Lewis Carroll's manuscript of *Alice in Wonderland* would be sure to bring a sum that would astonish the collecting world. It fetched £15,400. I am not concerned about the statements made in certain quarters that this auction valuation was "monstrous," but I do join issue with those who saw no beauty in a literary relic which I did not hesitate to describe as a work of art and devotion. I adhere to this encomium of it, holding that a beautiful and romantic idea expressed in the script calligraphy of its original scribe is a true work of art.

The reference to predictions has an especial connexion with the forthcoming Holford sale at CHRISTIE'S which, by a consensus of expert opinion, is expected to amass an auction aggregate that will vie with the result of any single day's dispersal in sale-room history. At the time of writing, the great Gary sale has not yet been held in New York. I am informed, however, that the full-dress evening sale on April 19, with its Gainsborough *Market Cart* and the incomparable bust of *Sabine* by Houdon, and other European spoils, is bound to bring a total that will be a big challenge to the Holford day on May 17—exactly a month later. We shall see. In the meantime the quidnuncs are discussing and re-discussing the probabilities. Not only the Rembrandt quartet, the majestic Van Dyck *Abbé Scaglia,* and the Cuyp vision of sunlight are being enthusiastically appraised. Some hold that the first resonant note will be struck when Rubens's delightful crayon and sanguine portrait of his girl-wife is offered in the first five minutes, and that if the portrait ascribed to Petrus Christus does not wholly carry conviction, the market will rise to the merits of Jan Gossaert's *David of Burgundy*. It is some time since a composition of decorative plumage by D'Hondecoeter appeared at Christie's, and the Holford example will attract many collectors. Adriaen van Ostade, too, especially with *Le Ménage Hollandois,* will hold the ring before the Rembrandts appear, followed immediately by that moving group of *The Elevation of the Cross* by Rubens. Justus Susterman's portraits should also bring auction fame to a distinguished executant whose works often used to be attributed to Van Dyck, and it will be interesting to await the sale verdict on the pair of *Medici* portraits which won general admiration at Burlington House last year. *Le Bonnet Blanc* by Teniers and Wouwerman's *La Course au Hareng* should also be particularly mentioned, and in the second day's sale a delightful portrait by Francis Cotes, R.A., ought to elevate this painter's work in auction rank; and there is sure to be big bidding for William Dobson's *Duke of Hamilton,* Richard Wilson's sunny stretch *The River Dee,* and the pair of Claudes and various works by Murillo. Further illustrations of some of the Holford pictures appear in this issue.

Some exceptionally remarkable dispersals have been arranged to be held at SOTHEBY'S during May, and collectors of medieval and other works of art are to be regaled with a variety of very desirable acquisitions, in addition to the books and literary relics for which this firm of auctioneers is celebrated. On May 9, for example, various collections of portrait miniatures will be sold, including the Seymour array for many years on loan at the Victoria and Albert Museum. These include several notable works by Samuel Cooper, both Olivers, Nicholas Hilliard, Cosway and other English worthies, yet interest will be centred chiefly in the miniature, dated 1536, of Henry VIII and one of his consorts, which is stoutly attributed to Holbein. If the date, 1536, is correct, "aetatis suae 23" must refer to the age of Jane Seymour and not to that of Henry, who would then be 45. Mrs. Tatton's collection of 28 miniatures, which once belonged to George IV, is first to be offered in its entirety, and contains many historical portraits, including Isaac Oliver's *Earl of Essex* and Cosway's *Princess Charlotte Augusta.* Two excellent miniatures by John Smart and J. Barry have been sent by Lady Hope from Pinkie House, and altogether the day's sale promises to be of unusual importance.

Another highly interesting sale has been arranged for May 11, when the Pinkie House K'ang Hsi, Yung Cheng and Ch'ien Lung porcelain, together with William and Mary chairs and some by Chippendale of unusual design, will be offered. This historic house was the scene of Prince Charlie's Court after the Battle of Prestonpans, as mentioned by Scott in 'Waverley.' The William and Mary chairs, probably by Daniel Marot, form a very striking set of six comparable with those at Hampton Court and indeed identical in design. In the dearth of rare pieces nowadays this Pinkie House furniture should be keenly contested, and as there are many other pieces from various sources, the day's proceedings are bound to be eventful. Special mention should be made of the furniture sent from Newliston House, near Edinburgh, built by Robert Adam in 1792. This comprises more William and Mary chairs belonging to a former generation of the Hog family of Newliston, and the trace of Adam is discernible in a set of 12 appliqué needlework panels. Reverting to the Pinkie House furniture, one should not omit to notice a very fine set of 10 Chippendale chairs combining the Gothic and Chinese styles of the designer, and from an anonymous source will be offered, as a conclusion to the sale, a set of four very decorative French eighteenth-century tapestry panels of classic and romantic themes.

Although this dispersal will have a greater financial result than the sale of medieval, Renaissance and other objects of art to be sold on May 23, this varied array of Limoges enamels, Italian majolica and the like is to form the subject of a well-illustrated catalogue with some facsimiles in colour. The Young Pretender's association with Pinkie House will be recalled by the inclusion of the special leather and silver shield designed for him by some skilled French contemporary artificer. Andrew Lang used to find romantic interest in this historic relic with its numerous trophies of applied decorations in silver of bow, quiver and fasces, drum and trumpets, two banners with St. Andrew's Cross crossed over a straight sword, and with pistol and broadsword crossed under a Scottish bonnet. Think, too, ye Scots, of the engraved cartouches of the *Sun in Glory* ("Premitur non Oppremitur"), of the *Hand grasping a Thunderbolt* ("Deo Juvante"), of the *Hand grasping a Sword* ("Pro Rege et Patria"), and of *The Rising Sun* ("Rursus Orietur ad Gloriam"). Lined at the back with leopard skin, with a handle for the left shoulder, this *Medusa Head* targe, for this threatening head in high relief is the centrepiece, should rally auction dreamers to it. But it is time to refer to the remarkable series of illuminations from the Seymour, Northwick and other collections set for sale on May 21, beginning with a Burgundian miniature of *The Crucifixion* of the most exquisite delicacy of execution, painted on a diaper of pink, blue and gold by some French artist about 1400. At the foot of the Cross are the seated figures of the Virgin and St. John, and it may well happen that this notable example will command an exceptional sum in the final bidding. The Seymour Books of Hours are also of superb composition and state. One of the Ghent-Bruges school, about 1500, has 24 miniatures as decorations to the calendar, depicting scenes of country life and pursuits, and there are eight border miniatures of Christ's appearances after the Crucifixion, with six illustrating the Passion.

On the following day there is to be a long sale of drawings by the old masters and a few modern drawings, forming the collection of A. G. B. Russell, Lancaster Herald. Dr. Borenius has prepared an erudite descriptive catalogue, laying stress on Correggio's *Holy Family by Candlelight,* and on such rarities as drawings by Gian Lorenzo Bernini, the chief figure of Italian Baroque art. A few drawings bought in the Pembroke sale for comparatively small sums have been illustrated, but in view of the advancing values of old master drawings, it will probably be found that these have grown greatly in importance. In Sotheby's programme a picture sale also figures. On May 16 this is to be held, and the illustrated catalogue includes reproductions of works by Allan Ramsay, a pen and ink sketch by Leonardo da Vinci of a horse and rider, a chalk portrait by Rubens of *Suzanne Fourment,* a Gilbert Stewart portait of Warren Hastings's opponent *Sir John Clavering,* and works by Hoppner, Raeburn and Reynolds.

The Huldschinsky collection to be sold in Berlin on May 10 was described at length in the previous number, and now may be announced a sale of early etchings and engravings at HOLLSTEIN AND PUPPEL'S, Berlin, on May 15. There is a fine series of works by Rembrandt and Dürer, Cranach, Van Dyck and Rubens, and one notes a selection of English sporting prints, with a goodly array of Hogarth engravings. Preparations are complete also for the sale at FREDERICK MULLER AND CO.'S rooms at Amsterdam on June 19 of the Spiridon Italian collection, removed from Rome. Reproduced in this issue are Leonardo's *Leda,* the beautiful *Virgin and Child* by Crivelli, and the *Miracle of St. Dominic* by Spinello Aretino.

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On May 8 and 9, the same house will sell an important and extensive collection of works of art in various materials, dating from the tenth to the sixteenth century. The chief feature of the sale is three hundred sculptures and paintings, but there are unusually fine examples of glass and of textiles.

Messrs. PAUL CASSIRER will sell on June 5 and 6 a notable collection of Japanese colour woodcuts, dating from the seventeenth to the nineteenth century, comprising the Tony Straus-Negbaur collection. Nearly all the most celebrated schools are represented, and a beautiful catalogue with colour plates and a preface by Curt Glaser has been issued.

Me F. LAIR DUBREUIL announces three interesting sales to take place at the Galerie Georges Petit at the beginning of next month. Two are fixed for June 1. One of these consists of important tapestries, the property of an anonymous collector. Included in it are fine Beauvais tapestries, a set of four Louis XV and a number of old Flemish ones. The second sale consists of the property of Mme. Brasseur of Lille, and includes drawings, water-colours, old pictures, porcelain and glass. The third sale announced by the firm is of objets d'art and furniture mainly from the eighteenth century. There are Chinese and Sèvres porcelain, bronzes, clocks, chairs, other woodwork and tapestries, as well as a certain number of old paintings.

PUBLICATIONS RECEIVED

BATSFORD.

The Artworkers' Studio, xxviii, 1-4; 80 colour plates. £2 10s. per set or 12s. 6d. per part.

Old Master Drawings. Vol. II, June 1927-March 1928. 64 pp. with 13 ills. + 67 pl.

BENN.

HOBSON (R. L.). *The George Eumorfopoulos Collection Catalogue of the Chinese, Corean and Persian Pottery and Porcelain*. Vol. VI. Chinese Pottery, Corean and Persian Wares and recent additions. 60 pp. + 75 pl. in col. and collotype.

JOHNSON (A. F.). *French Sixteenth-Century Printing*. 32 pp. + 50 pl. (Periods of Typography.) 15s.

BLACK.

SALWAY (JASPER). *Lincoln*. 24 pl. TEMPLAR (H. P.). *Manchester*. 24 pl. (Artists' Sketch-books.) 2s. 6d. each.

BLACKWELL, OXFORD.

COULTON (G. G.). *Art and the Reformation*. 622 pp. ill. + 28 pl. 25s.

CARRÉ, PARIS.

CARRÉ (LOUIS). *Les Poinçons de l'Orfèvrerie Française*. 356 pp. ill. + 12 pl. and table.

CHAPMAN AND HALL.

ASHBEE (C. R.). *Caricature*. 187 pp. + 114 pl. (Universal Art Series.) 21s.

"COUNTRY LIFE."

TIPPING (H. AVRAY) and HUSSEY (CHRISTOPHER). *English Homes. Period IV*. Vol. II. *The Work of Sir John Vanbrugh and his School*, 1699-1736. 333 pp. with 479 ills.

DUCKWORTH.

WAUGH (EVELYN). *Rossetti, his Life and Works*. 232 pp. ill. + 8 pl. 12s. 6d.

KLINKHARDT & BIERMANN, LEIPZIG.

CROUS (ERNST) and KIRCHNER (JOACHIM). *Die Gotischen Schriftarten*. 46 pp. + 64 pl. M.24.

LANE.

DELTIEL (LOYS). *Meryon*. Translated by G. J. Renier. 62 pp. + 40 pl. (Masters of Modern Art.) 5s.

"THE LIBRARIAN," GRAVESEND.

Libraries, Museums and Art Galleries. Year Book, 1928-9. 230 pp.

This is a distinctly useful book of reference so far as British libraries are concerned, and there is in the edition just published a good index to special collections of books, which will clearly be of service to students. The art galleries, however, are scurvily treated. A justification for that remark is the fact that the National Gallery, Edinburgh, is not even mentioned. In a future edition this should be put right or the title of the volume altered.

LIBRIA INTERNAZIONALE, ROME.

OZZOLA (LEANDRO). *L'Arte come conoscenza degli individuali*. 115 pp.

MACMILLAN.

EVANS (Sir ARTHUR). *The Palace of Minos at Knossos*. Vol. II. Parts I and II. 844 pp. fully ill. + 31 pl. (some in col.) + plans. £7 7s.

OXFORD UNIVERSITY PRESS.

BELLER (E. A.). *Caricatures of the 'Winter King' of Bohemia*, from the Sutherland Collection in the Bodleian Library and from the British Museum. 65 pp. with 24 pl. 42s.

PAYOT, PARIS.

BLANCHET (ADRIEN). *La Mosaïque*. 239 pp. + 24 pl. 75 frs.

PEGASUS PRESS, PARIS.

SAUNDERS (O. ELFRIDA). *English Illumination*. Vol. I. 132 pp. + 50 pl. Vol. II. 79 pl. £8 8s.

"THE STUDIO."

W. Russell Flint, A.R.A. Introduction by G. S. Sandilands. 6 pp. + 8 pl. (Famous Water-Colour Painters.) 5s.

TEUBNER, LEIPZIG.

Vorträge, 1925-1926. 217 pp. + 52 pl. (Vorträge der Bibliothek Warburg.) M.12.

UNIVERSITY OF LONDON PRESS.

LITTLEJOHNS (J.). *Art in Schools*. Introduction and notes by R. R. Tomlinson. 170 pp. ill. + 25 pl. 10s. 6d.

Books like this, which are distressingly numerous, go a long way to explain what is called "the present position of English art." We do not respect mere loquacity in conversation, much less expect our universities to honour it. Yet the "University of London Press" goes out of its way to print a book that any sensible publisher's reader, especially if he were in touch with educational matters, would unhesitatingly reject. Such a book, intended apparently for the enlightenment of young art teachers, should first of all be based on a sound theory, and it should be simply and lucidly expressed, and should keep to the point and be free of discursiveness. This one is based on the notion that at the age of puberty "drawing ceases to be merely the registration of ideas and shows signs of being art," which is normally the reverse of true. It contains nonsense about past and present methods of teaching, like this: "But since that time the paths have widened, drawn together, and are in process of becoming one broad road. History joins hand with its parent geography. Art tends to spread its wings over the whole curriculum"—and, coming down to technique, it talks of "the unsuitability of transparent water-colour for the purposes of design."

WEEKLY. The Architect, 3092-5; Bulletin of the Minneapolis Institute of Arts, xvii, 9-14.

FORTNIGHTLY.—Beaux-Arts, 5-7.

MONTHLY.—The Bulletin of the Art Association of Indianopolis, Indiana, xv, 2; Bulletin of the Metropolitan Museum of Art, xxiii, 3, 4; Bulletin of the Royal Ontario Museum of Archæology, 7; Domus, 3; London Mercury, 102; Pennsylvania Museum Bulletin, 119.

BI-MONTHLY.—Bulletin of the Museum of Fine Arts, Boston, 154; Oud-Holland, xlv, 1.

QUARTERLY.—The Antiquaries Journal, viii, 2; British Museum Quarterly, ii, 4; Bulletin of the Rhode Island School of Design, xvi, 2; Jahrbuch der preuszischen Kunstsammlungen, xlix, 1; Journal of the British Society of Master Glass Painters, ii, 3; Quarterly Review, 496.

CATALOGUES, REPORTS AND PAMPHLETS.—Boymans Museum, Rotterdam; *Catalogues van de Gravures van Albrecht Dürer in de Collectie van Dr. A. J. Domela Nieuwenhuis*. British Academy; *Preliminary Report upon the Excavations carried out in the Hippodrome of Constantinople in* 1927, 7s. 6d. Manchester Art Gallery; *Iveagh Bequest of Old Masters*, Oxford, Clarendon Press. Museum of Industrial Arts, Copenhagen; *Engelske Möbler fra det* 18. *Aarhundrede i dansk Eje; Oxford University and the Fine Arts*, by R. Gleadowe, 2s. Société des Amis du Louvre; *Etienne Moreau-Nélaton*, par M. Raymond Koechlin. Thannhauser Galleries; *Adolph von Menzel. Wallace Collection Catalogues. Pictures and Drawings. Text with historical notes and illustrations*. 3s. 6d.

TRADE LISTS. — *Bing and Grondahls Porcelaensfabrik*, 1853-1928. Boerner, Leipzig; *Ausgewählte Blätter von Dürer, Rembrandt und Lucas van Leyden. Le Bouquiniste Gantois*, 148. *The Cambridge Bulletin, No. lix*. Chatto and Windus; *A List of new Books*. Gilhofer and Ranschburg, Vienna; *Wertvolle Kupferstiche und Holzschnitte Alter Meister des XV-XVII Jahrhunderts, Radierungen und Lithographien Moderner Meister* (Katalog Nr. xi); *Fine Books from the Library of a Friend of Albrecht Dürer* (Catalogue 200), Halle, Munich; *Tafelwerke des XVII und XVIII Jahrhunderts* (Catalogue 68). Lenz, Praha-Zizkov; *Kupferstiche, etc., alter Meister. Mr. Murray's Quarterly List* Rosenthal, Munich; *Die Niederlande*, Pt. I, A-K (Katalog 170).

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EXHIBITIONS

GREAT BRITAIN :

London :

BURLINGTON FINE ARTS CLUB. Spanish Art.

COLNAGHI, P. & D., & CO. Drawings and Studies for the Painting, *King Alfred's Longships*, in St. Stephen's Hall, Westminster.

FINE ART SOCIETY. Sixteenth-Eighteenth Century Miniatures. Paintings by Sarkis Katchadourian. Modern Etchings.

FRENCH GALLERY. British and Foreign Artists, including works by Fantin Latour.

GOUPIL GALLERY. Paintings by Walter Bayes. Drawings by Robin Guthrie (opens June 8).

JEYKLL'S LTD. Sixteenth-Nineteenth Century Oriental Carpets and Rugs at 74 South Audley Street.

KNOEDLER M., & CO. Old Sporting Pictures (opens June 8).

LEICESTER GALLERIES. Paintings by Oskar Kokoschka.

NEW ENGLISH ART CLUB. At the New Burlington Galleries (opens June 7).

PATERSON, W. B. Cloud effects by John Constable. Drawings by Roland Strasser. Tibetan, Chinese and Japanese Paintings and Drawings (opens June 21).

REID, ALEX., & LEFÈVRE. Paintings and Pastels by Degas.

ROYAL ACADEMY. Summer Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

TOOTH, ARTHUR, & SONS. Paintings by T. and A. Styka and Drawings by Nina Hamnett (closes June 16). Paintings by Othon Friesz (opens June 20).

TWENTY-ONE GALLERY. Lithographs by members of The Senefelder Club.

WALKER'S GALLERIES. Portraits and Sketches, *California, New Zealand, etc.*, by Harry Collison (closes June 12). Water-Colours by McE. Brown (closes June 15). Needlework Pictures by Mrs. F. Wood (June 15-28). Sketches by Helen McKie (opens June 19).

YAMANAKA & CO. Japanese Screens painted by Old Masters at the R.B.A. Galleries, Suffolk Street (June 12-28).

Brighton :

FINE ART GALLERIES. Prints of Brighton.

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 102nd Annual Exhibition.

FRANCE :

Paris :

LARCADE, E., 102 Rue du Bac. Collection of Chinese Porcelain in Turquoise Blue and Biscuit.

SAMBON GALLERIES, 7 Square Messine. Seventeenth and Eighteenth Century Venetian Landscape Painters (opens June 5).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING JUNE

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. June 7, Old English and French Furniture and Objects of Art belonging to Mrs. Leverton Harris. June 8, Old Masters. June 13, Old English Furniture, Objects of Art and English Miniature Portraits. June 15, Old Masters belonging to Sir John Grey.

GLENDINING & CO. June 1, 28 and 29, Coins and Medals. June 12, 13, 26 and 27, Stamps. June 21 and 22, Oriental Art.

HARMER, H. R. June 4, 11, 18 and 25, Stamps.

SOTHEBY & CO. June 1, Modern Etchings, Chinese Porcelain and Old English Furniture. June 4-6, Coins and Medals. June 4-7, Library of Sir George Holford (4th portion). June 7, Old Masters belonging to the Earl of Abingdon. June 8, Works of Art and Oak Furniture belonging to the late Mr. A. W. Leatham. June 11-13, Printed Books. June 11-13, Egyptian Antiquities belonging to General Sir John Maxwell. June 12, Sculpture. June 13 and 14, Old Engravings. June 14, Old English Silver. June 15, Works of Art belonging to the Earl of Abingdon. June 18-21, Books, Autograph Letters, etc. June 19 and 20, Pastels and Water-Colours by Brabazon belonging to Mrs. Brabazon Combe. June 27, Oil Paintings.

FRANCE :

Paris :

LAIR-DUBREUIL, F., at the Galerie Georges Petit. June 12, Colour Prints, Objets d'Art, Furniture, Chinese Porcelain, etc., from the Collection of Madame de V. June 18 and 19, Miniatures, Porcelain, Pictures, Pastels, Drawings, etc., from the Collection of M. Felix Doistau.

GERMANY :

Cologne :

LEMPERTZ, MATH. June 5, Asiatic Art.

HOLLAND :

Amsterdam :

MULLER, F., & CO. June 19, Spiridon Collection.

DUVEEN BROTHERS

Paris. New York.

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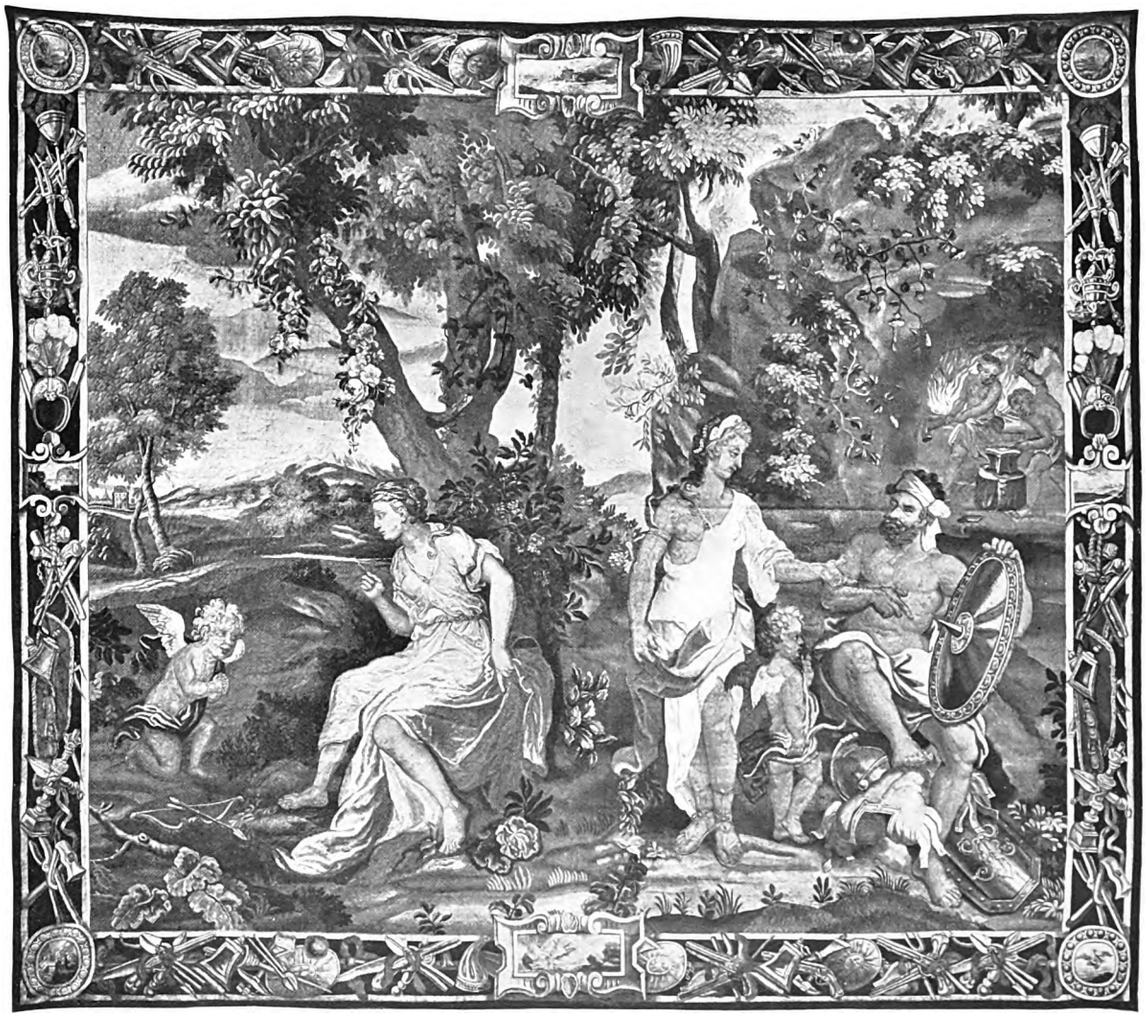
PORTRAIT GROUP, by Jacob Gerritz Cuyp, 1641. (Sale June 7)



VENUS AT THE FORGE OF VULCAN and VENUS ADMONISHES CUPID, Soho Tapestry. 10 ft. 10 ins. by 9 ft. 6 ins. (Sale June 15)

To be sold by Messrs. Sotheby & Co.

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APHRODITE, marble statuette, Greek, *circa* 300 B.C.

To be sold on June 12 by Messrs. Sotheby & Co.

FORTHCOMING SALES: ANOTHER BUSY MONTH

Every writer knows the temptation of dwelling in retrospect upon any great event which has just happened, instead of proceeding to deal with "the job in hand." It is perhaps the chief difference between the theorist and the man of affairs, and an early occasion on which I discerned this was when the present Sir Joseph Duveen had completed one of his memorable deals. He was enthusiastic: he was ebullient: he laughed victoriously (everybody knows "Joe's laugh"), and then he suddenly put the closure on himself, and on those eager to go on talking, by saying in a resonant staccato, "Next!" This is indeed the *mot d'ordre* now. So much has been written in THE BURLINGTON MAGAZINE in anticipation of the Holford picture sale, and there has been such universal comment since, that it will suffice merely to place it on record that the entire collections of Italian, Dutch, French, British and Spanish pictures formerly at Dorchester House and at Westonbirt, in yielding over £572,000 in the 1927-8 dispersals, have more than fulfilled the most sanguine prognostications.

Owners of collections are now clamouring for dates at CHRISTIE'S, and the King Street cellars are rapidly overflowing. When will people learn that the spring and autumn months are quite as good for sales as those "in the season"? The statement has been made repeatedly in these columns, but owners still stand in their own light. As for the June dispersals already arranged, the first of importance will be the Leverton Harris and other notable pictures from various collections on June 8. Memories of the great Van Dyck portrait of *Anton Triest*, which realized 28,000 guineas in the Brownlow sale, 1923, will be awakened by Rubens's version of this prelate, and from another anonymous property comes a remarkable Tintoretto portrait of *Andreas Vesalus*. The chief Leverton Harris pictures are a Botticelli *Madonna and Child* and two small Reynolds and Romney portraits. From the Trevelyan collection at Stratford-on-Avon have been sent two panels of a *Donor and his Wife* by Jan Gossaert, and in the sale will be half a dozen telling kit-cat portraits by Gainsborough, including Lord Saye and Sele's *Mrs. Collins* and a lady's portrait which, with a small Romney *Lady Hamilton*, a pair of fine scriptural subjects by Tiepolo, and a Tintoretto portrait of a *Nobleman* were in the late Jean Chrissoveloni's collection. Altogether this should be a very important sale, for, in addition, there are two such works by Reynolds as *The Cruttenden Children* and *Mrs. Hartley and Child;* the Earl of Stanhope's Titian portrait of *Philip II of Spain;* and the Earl of Morton's Beechey full-length portrait of *Queen Charlotte*. Yet it may be found that one of the highest priced pictures will be Sir Eric Bonham's Ben Marshall portrait of *Thomas Mellish on Saucebox*, so keen nowadays is American competition for English sporting pictures. As for the very beautiful set of four delightful genre pictures, depicting scenes from the life of a country girl, by Francis Wheatley, R.A., which have been in the family of Sir Randolf Baker since they were painted, I am confident that this set will cause an auction furore. Lastly there is a magnificent work by Wouwerman, *Soldiers on the March*.

In the week following, June 15, there is to be another picture sale, and this time it will be of a single collection. It will also be in the nature of a surprise, because this Sir John Grey array is very little known. Apart from an unusual number of excellent portraits by Hudson, Kneller, Lely, Jervas, and Allan Ramsay (who is exceptionally well represented), there are half a dozen small Van Dycks of fine quality. Two waterfall scenes by Ivan Ruisdael; a large classic landscape, *Autumn*, by Titian; and three Claudes, with portraits by Gheeraedts and Moro, and also by Francis Cotes (who received his auction apotheosis in the recent Holford sale), should be noted. A picture which is sure to attract considerable admiration is a superbly painted luminous interior by Etienne Aubry, signed and dated 1775, *A Visit of the Rich Relations*. I have not seen a more admirable example by this eighteenth-century French genre painter.

The first important furniture sale in June at CHRISTIE'S is to be the dispersal of the Leverton Harris collection on June 7. Among this is a splendid Louis Seize clock, and the English furniture is remarkable for many fine Chippendale pieces, with several very decorative Sheraton cabinets. There are, too, six very good Queen Anne chairs and a red lacquer cabinet. On Rose Day, June 13, there will be two sales as usual, and I learn that one is to be of a magnificent array of jewels. The second is bound to cause much excitement because it is some years since such a wonderful collection of miniatures by Halliard and the Olivers has been seen in the market. Ten of this Edwards-Heathcote property were once in the Royal collections, and were taken to France by James II, who gave them to Louis XIV. The fine Chippendale and Queen Anne furniture, together with the Earl of Orford's Riccio School bronze candlesticks, are other attractions, and there are several decorative tapestries, and a fragment of a beautiful Ispahan carpet has been sent by Lord Glenarthur.

SOTHEBY'S successful and busy programme of sales this season will be continued in June by a list both varied and important. A further portion of the Holford library on June 4-7 shows that it will be some time before we hear the last of Dorchester House, and again in the picture sale on June 7 the Ruisdael landscape which the Earl of Abingdon has sent bears a resemblance in subject to the smaller *Coup de Soleil* which fetched 6,000 guineas in the Holford sale on May 17. A Cuyp group [PLATE], a child's portrait by Beechey, and a merrymaking scene by P. Brueghel are among other interesting pictures. Now that there is little likelihood of any more important antiquities being allowed to go out of Egypt, the Sir John Maxwell collection, to be offered on June 11-12, should interest collectors of such greatly. It is especially rich in smaller objects of vitreous glass ware and glass, but the outstanding trophy is the famous mummy mask of electrum which Mr. Howard Carter and others hold to be a triumph of craftsmanship. It is certainly a striking example of life-like portraiture, and is a very rare survivor of one of the best periods, the XXVI Dynasty of Egyptian art. Yet even keener anticipations are being expressed concerning the marble statuette of *Aphrodite* [PLATE], to be sold after the Maxwell collection. Of unquestionable beauty, this fragment, which lacks the legs below the knees and the arms from below the shoulders, is being assigned to the Hellenistic period of about 300 B.C., and it is also claimed that no replicas of it are known. When it is on view the statuette will be very closely inspected by the experts, who will bid accordingly. Finely illustrated catalogues of this sculpture collection and of the Maxwell antiquities have been issued by Sotheby's. Another catalogue illustrates the varied collections of tapestries [PLATE] and furniture to be sold on June 15, which include Lord Abingdon's Elizabethan embroideries, in extraordinary preservation, and some very well-chosen examples of that great branch of Staffordshire pottery—Ralph Wood ware—belonging to the late Captain R. Price. More water-colour drawings by Hercules Brabazon will appear on June 19-20, and a picture sale is being arranged for June 27, in which will be offered a very attractive Zoffany.

Several important dispersals will be held at the GALERIE GEORGES PETIT, Paris. On June 1 a small collection of tapestries includes a very large, decorative Beauvais panel *Le Repas*, after a design by Le Prince; and on the same day the Brasseur collection from Lille contains some notable pictures by Chardin, Fragonard, Greuze and Schall. The Lasquin collection of drawings and pastels, ranging from the fifteenth to the nineteenth century, comes up on June 7-8, and a very varied collection of engravings, objets d'art and furniture, belonging to Madame de V— is to be offered on June 11-12. This contains several fine Aubusson panels, Louis XV period.

At the Hôtel Drouot on June 14 the Docteur Soubies collection of modern pictures and drawings includes as many as twenty-three examples by Henri-Matisse and several important works by Cézanne, Renoir and Toulouse-Lautrec. Others represented in this collection are Pierre Bonnard, Derain, Monet, Picasso, Serusier and Modigliani. Indeed all the phases of the modern movement are exemplified in this well-known collection.

At Amsterdam, F. MULLER & Co., the dispersal on June 19 of Signor L. de Spiridon's collection, formerly at Rome, promises to be a very interesting art event. The chief picture will probably prove to be the *Leda* subject, which has a decided balance of opinion in favour of its attribution to Leonardo da Vinci. Another attractive picture is a *Virgin and Child*, probably painted by a follower of Duccio, preceding Lorenzetti, and there are other examples of the earliest Italian Primitives, such as Gaddi and Aretino. The sale of the Robert Benson collection should find some echo of appreciation in this Spiridon sale.

An interesting and varied sale is due in Paris on June 18 and 19, when Messrs. F. LAIR DUBREUIL will offer at the Galerie Georges Petit the collection of M. Félix Doistau. It consists mainly of French porcelain and glass of the eighteenth century, miniatures by Guérin and Rochard, Louis XV silver and some clever pictures and drawings by artists like Daumier, Forain, Guys. There is also an excellent collection of small ornamented boxes and other trinkets.

Two important sales of coins and medals are fixed for June. The first, chiefly distinguished by Greek and Roman examples, will take place under the direction of Messrs. SALLY ROSENBERG in Frankfort on June 19, and the second, organized by Messrs. M. W. KÜNDIG, will be held on June 27, 28 and 29 at Lucerne, and consists entirely of Greek and Roman works from the collections of the late Cav. Roberto Allatini, Captain Churchill, Prof. Oscar Bloch, and Col. G. Veith.

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Items marked * are not yet exhibited.

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**Altar-piece,* bone and ivory. NORTH ITALIAN (School of the Embriachi); early fifteenth century. Exhibited at Burlington Fine Arts Club Exhibition of Carvings in Ivory, 1923, No. 165.

CIRCULATION.

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TIETZE (HANS) and TIETZE-CONRAT (E.). *Der Junge Dürer.* 447 pp. fully ill. M.80.

FRANKFURTER VERLAG, BERLIN.

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SCHWAB (RENÉ). *Profondeurs de l'Espagne.* 234 pp. + 16 pl. 15 frs.

HISPANIC SOCIETY OF AMERICA, NEW YORK.

El Greco, Carreño de Miranda, Ribera, Jorge Manuel Theotocopuli, Moro, Pantoja de la Cruz, Pereda, Pere Espalargucs in the collection of the Hispanic Society of America. 9 volumes 10 to 36 pp., with plates.

Editorial Labor, S.A., Barcelona.

HARTMANN (K. D.). *Historia de los Estilos Artisticos.* Translated by Dr. D. Domingo Miral. 368 pp. + 32 pl. 8.50 pesetas.

MACMILLAN.

RICHARDS (CHARLES R.). *Industrial Art and the Museum.* 102 pp. + 47 pl. 6s. 6d.

FREEMAN (L. J.). *Italian Sculpture of the Renaissance.* 212 pp. + 42 pl. 15s.

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BI-MONTHLY.—L'Arte, xxxi, 2; Oud-Holland, xlv, 2.

CATALOGUES AND PAMPHLETS.—Kunstverein Basel: *Ausstellung von Kunstwerken des 15 bis 18 Jahrhunderts aus Basler Privatbesitz,* 50 pp. + 40 pl. Oxford Clarendon Press: *Art and Instinct,* by S. Alexander (Herbert Spencer Lecture 1927), 23 pp., 2s. Victoria and Albert Museum: *Brief Guide to the Persian Woven Fabrics,* 20 pp. + 16 pl., 10d. post free; *Catalogue of the Schreiber Collection, Vol. I, Porcelain,* 226 pp. + 96 pl., 5s. post free; *The Panelled Rooms. IV. The Inlaid Room from Sizergh Castle,* 32 pp. + 15 pl., 1s. 9d. post free.

TRADE LISTS.—Allen and Unwin: *Announcements.* Baer, Frankfurt a.M.: *Antiquariatskatalog 742; Catalogue No. 744 (Books about Books). Le Bouquiniste Gantois,* 149. Chapman and Hall: *Art Books.* Gilhofer und Ranschburg, Lucerne: *Katalog XII (Kupferstiche); Kunstgeschichte.* Gutekunst und Klipstein, Berne: *Alte und Moderne Original-Graphik.* Rimell: *Catalogue 277 (The Eighteenth Century).* H.M. Stationery Office: *Monthly Circular,* 109, 110.

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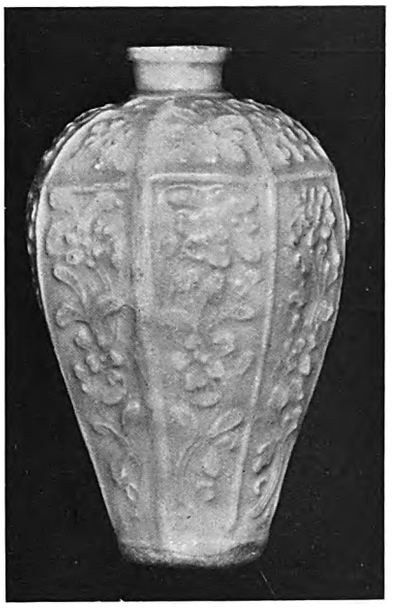

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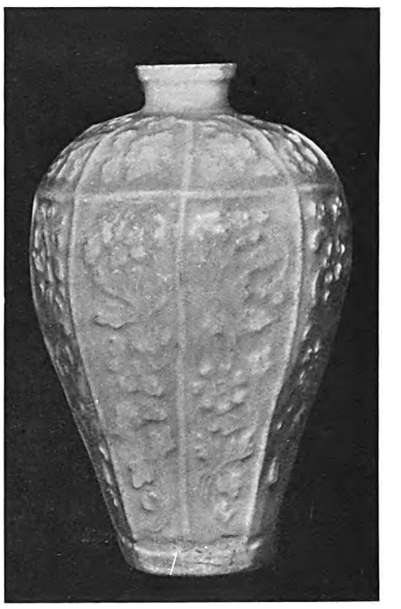

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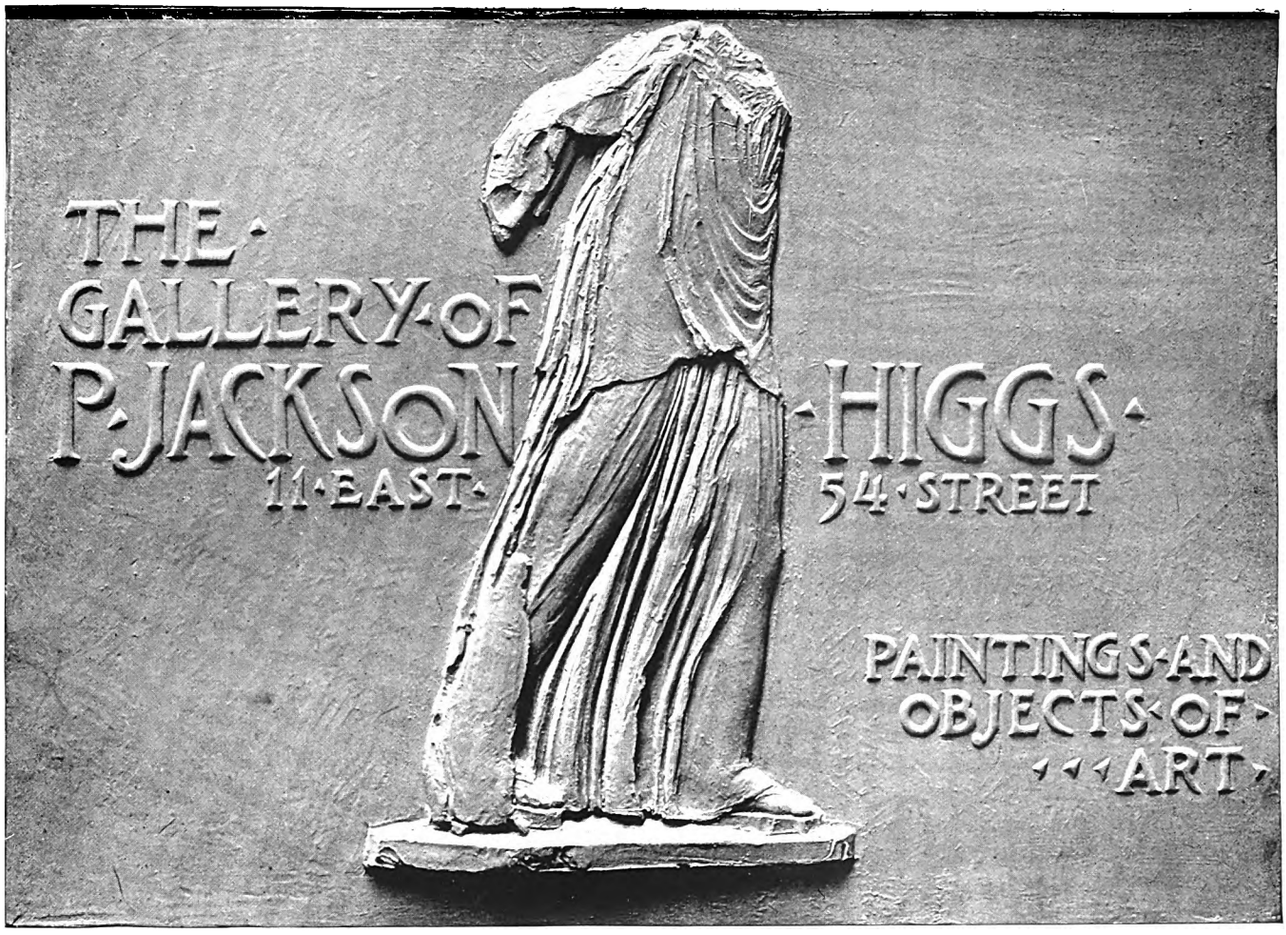

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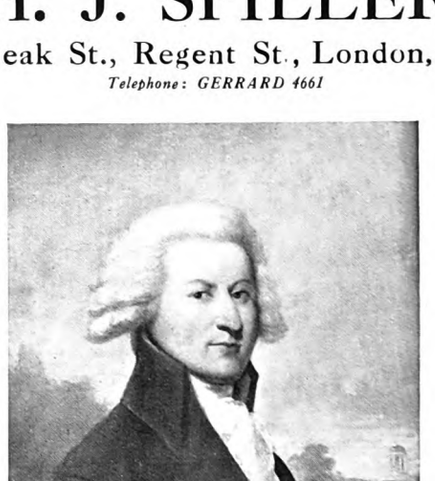

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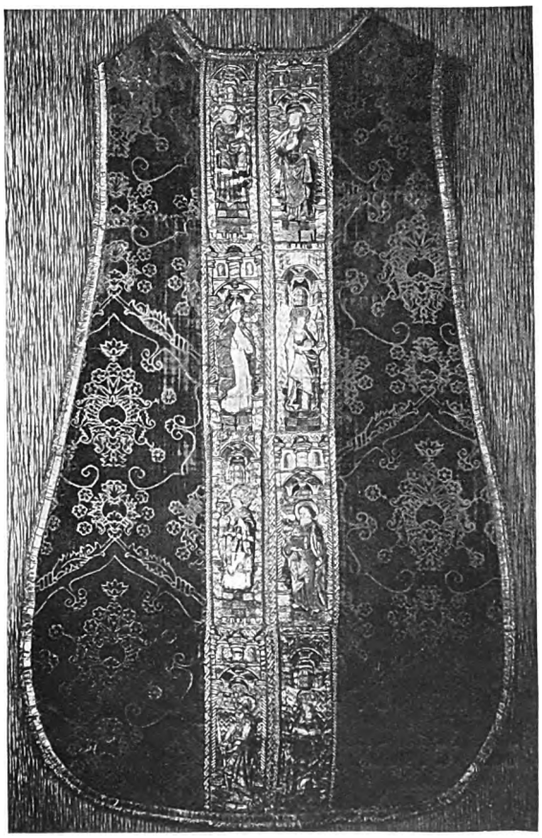

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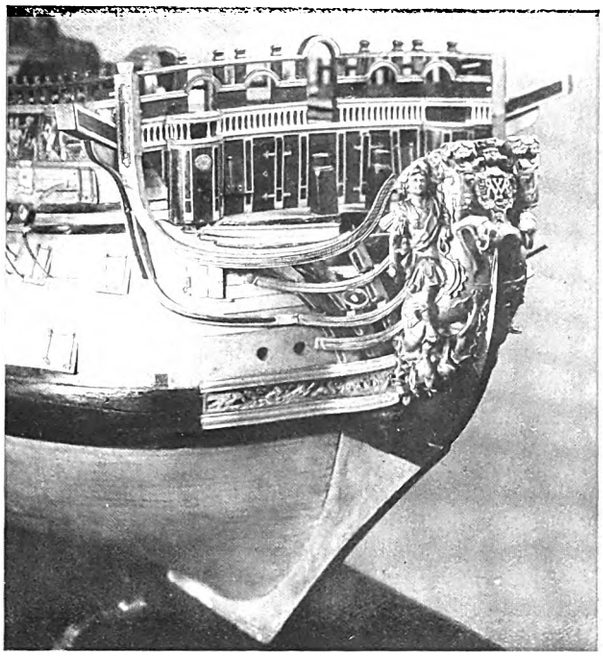

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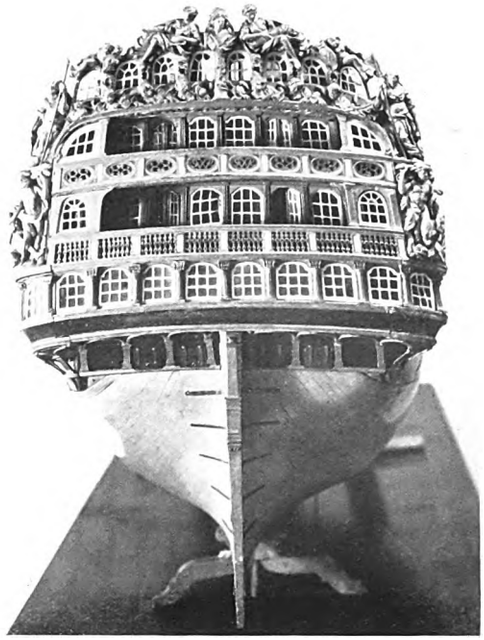

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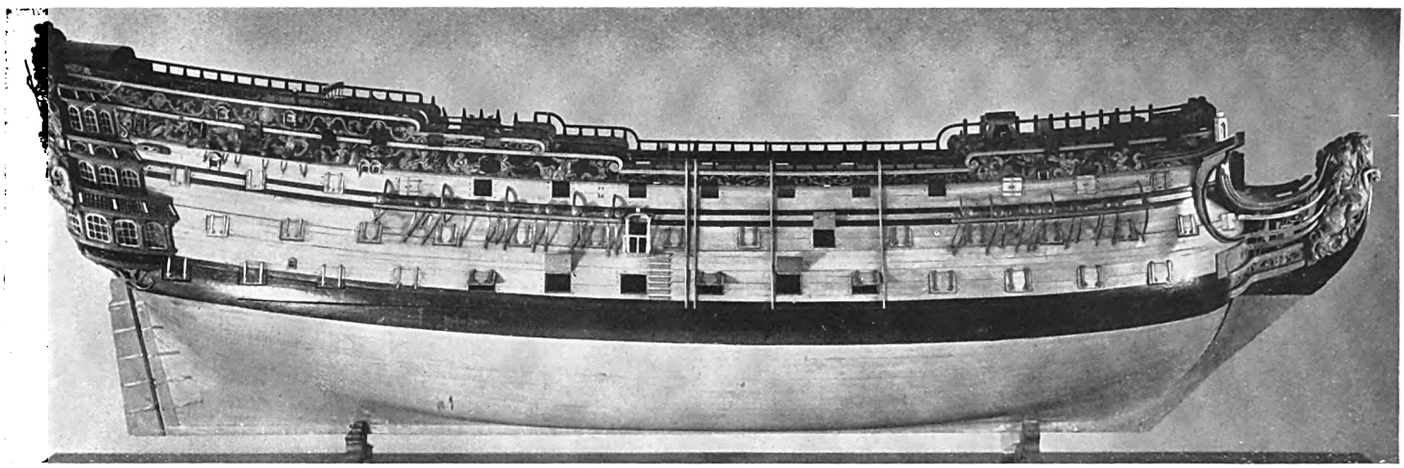

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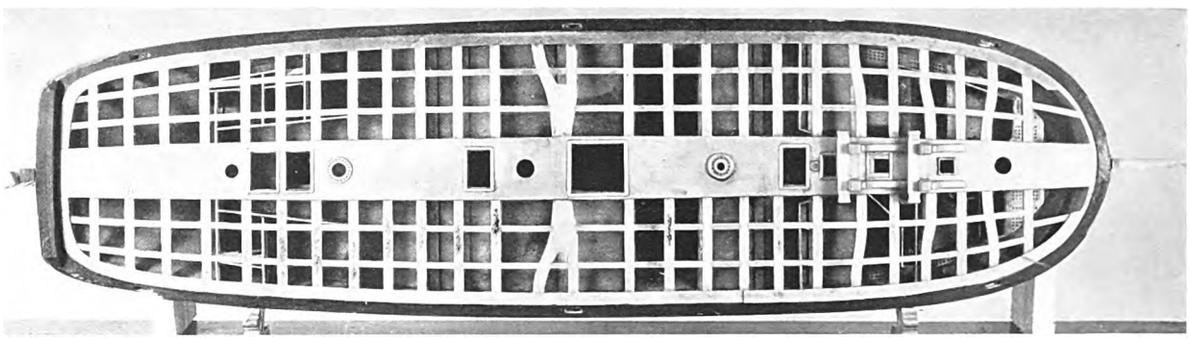

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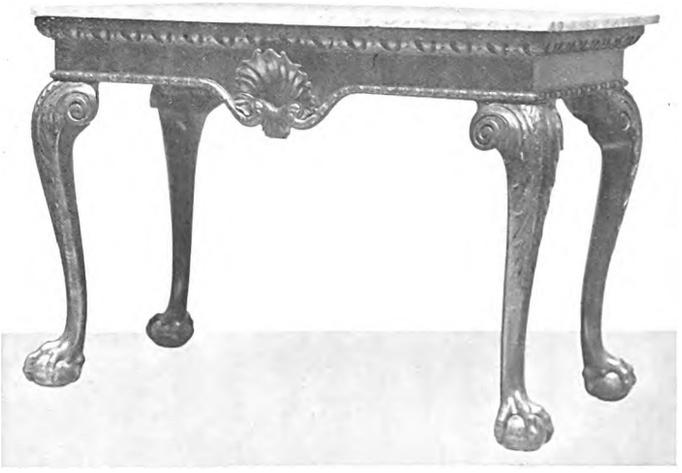

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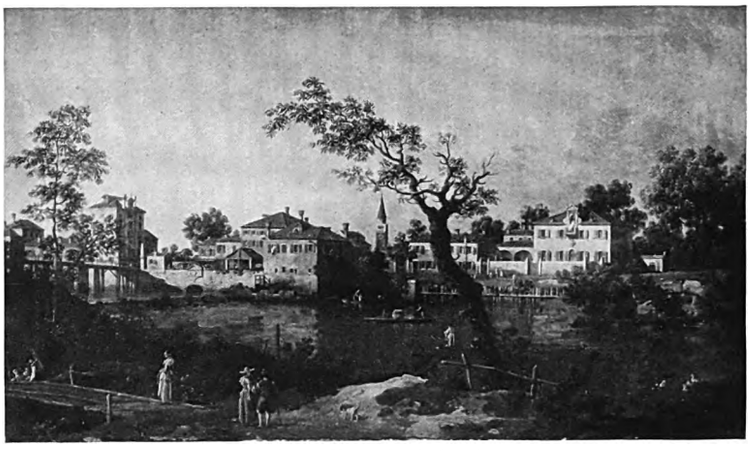

A view in Venice by A. Canaletto

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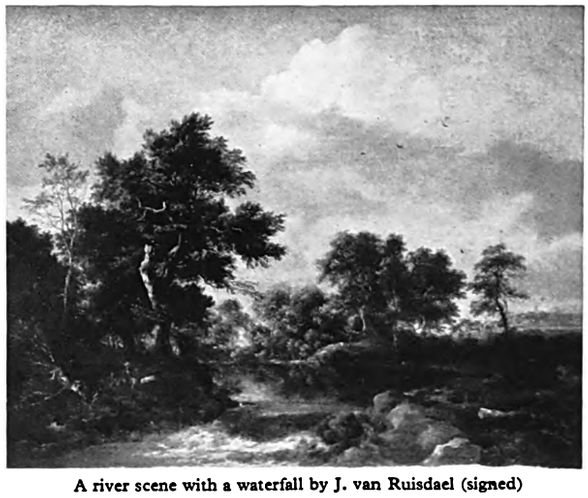
A Waterfall by J. van Ruisdael (signed)



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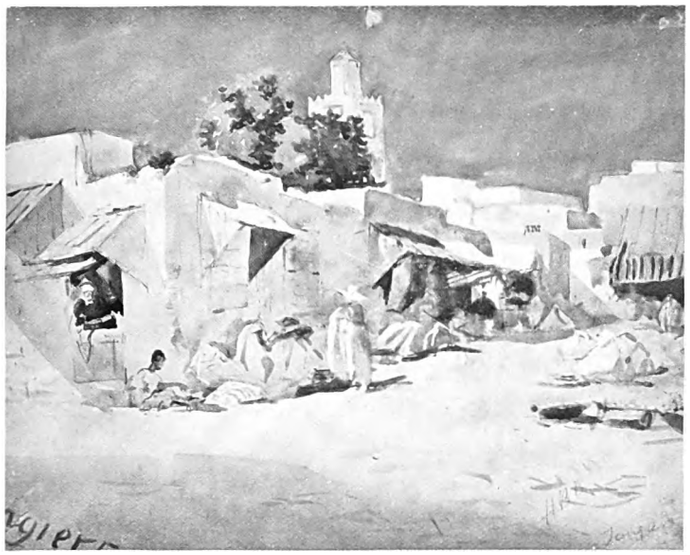

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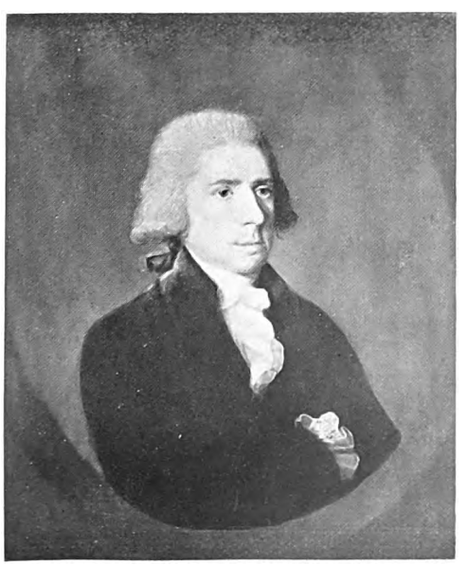

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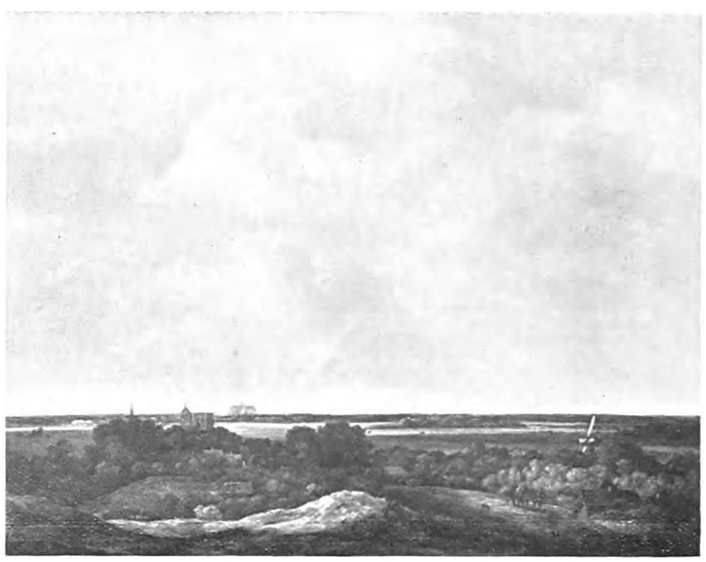

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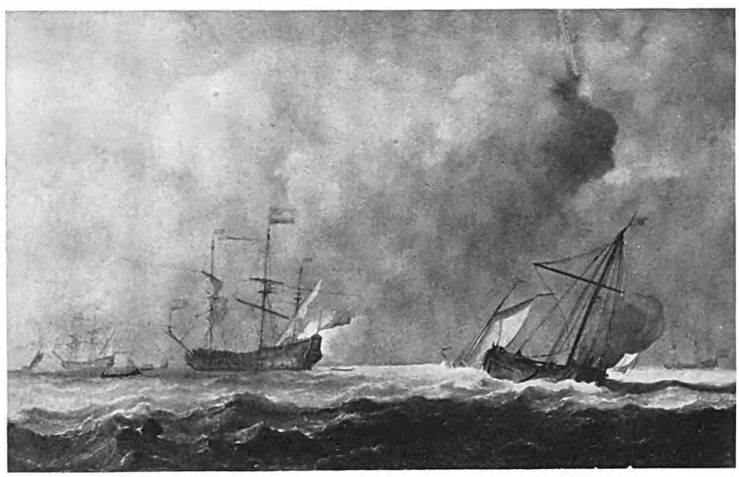

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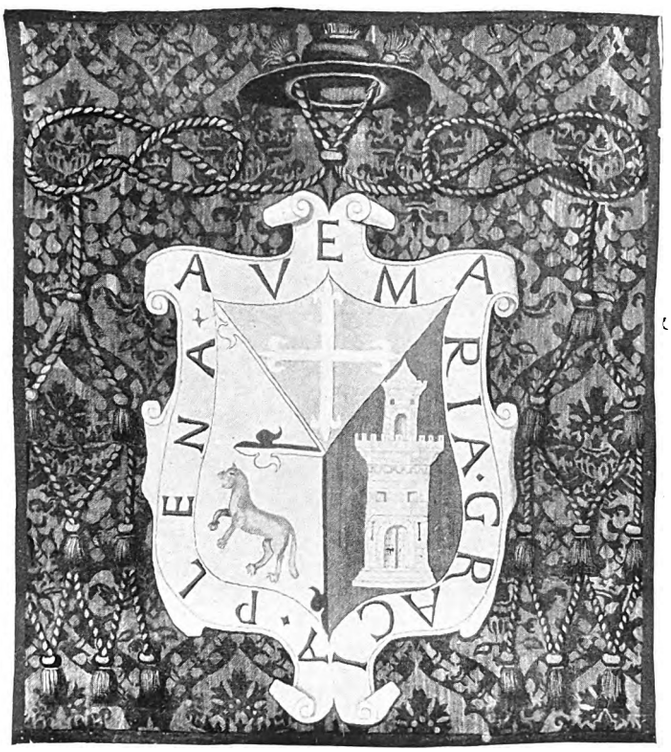

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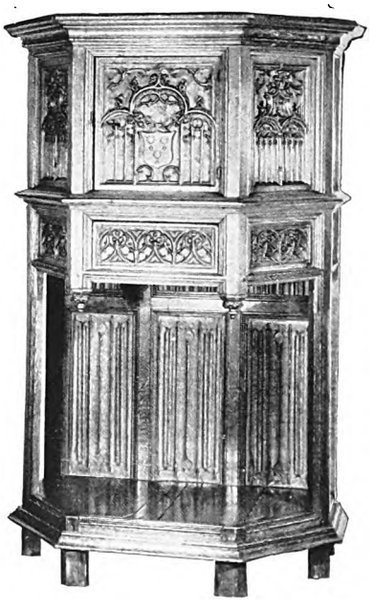

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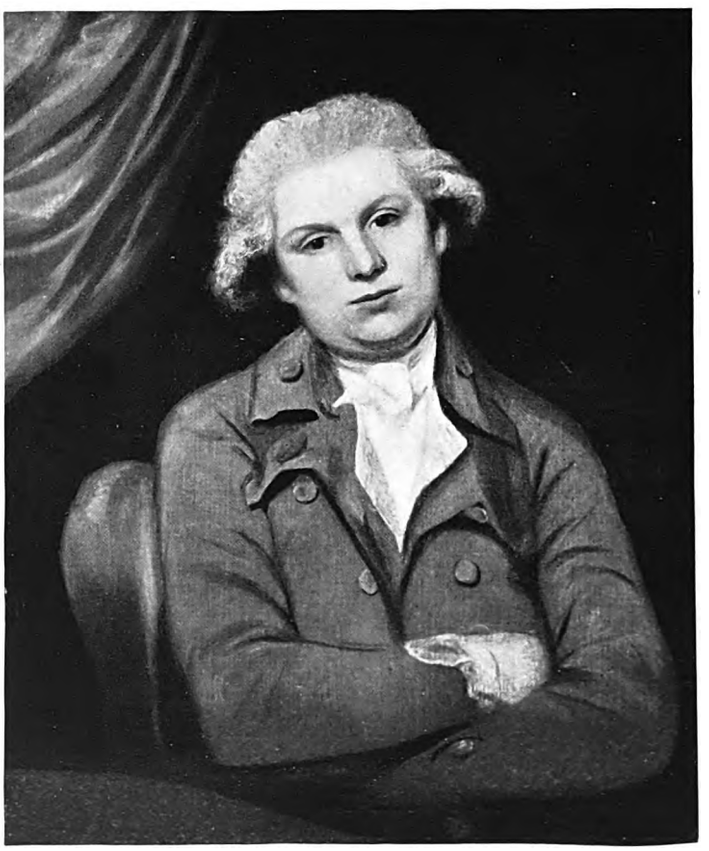

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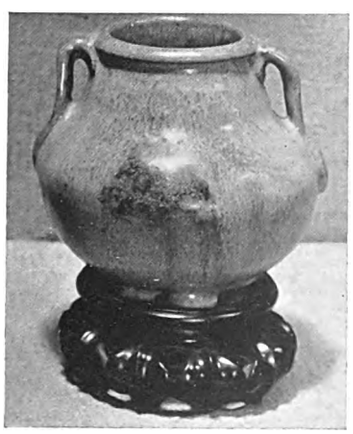

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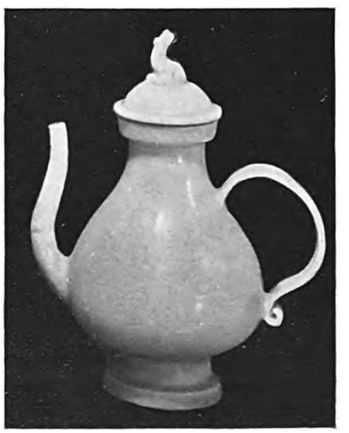

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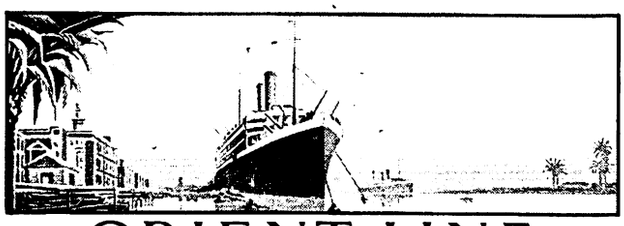

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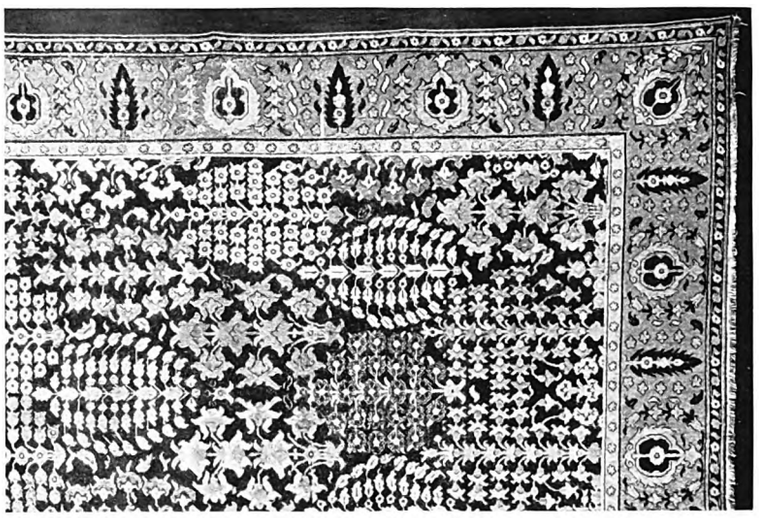

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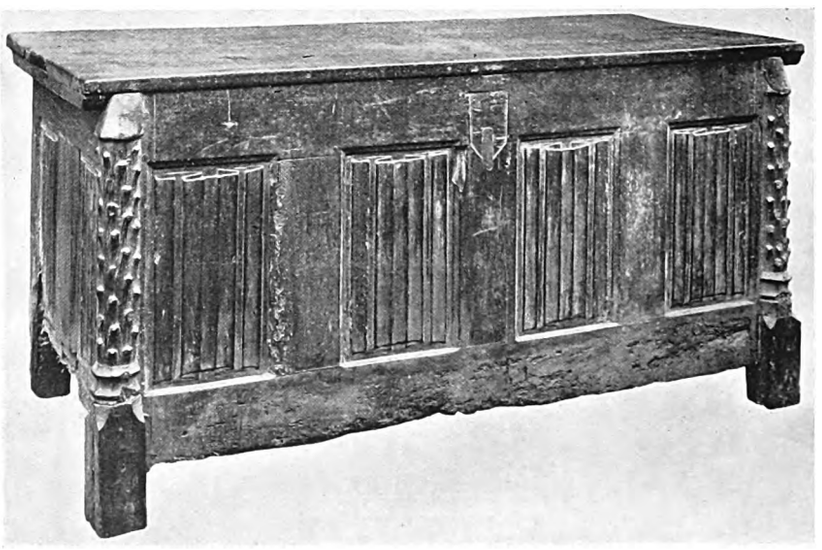

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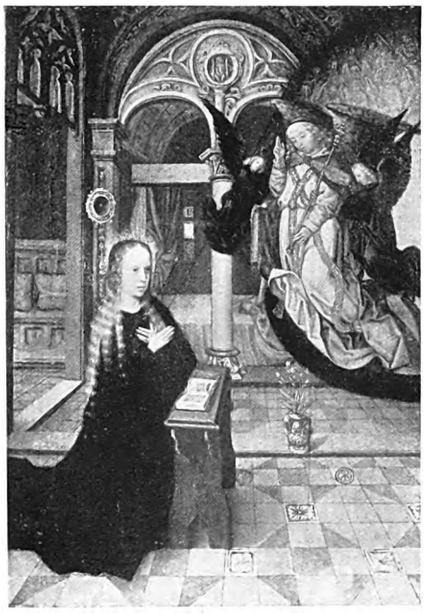

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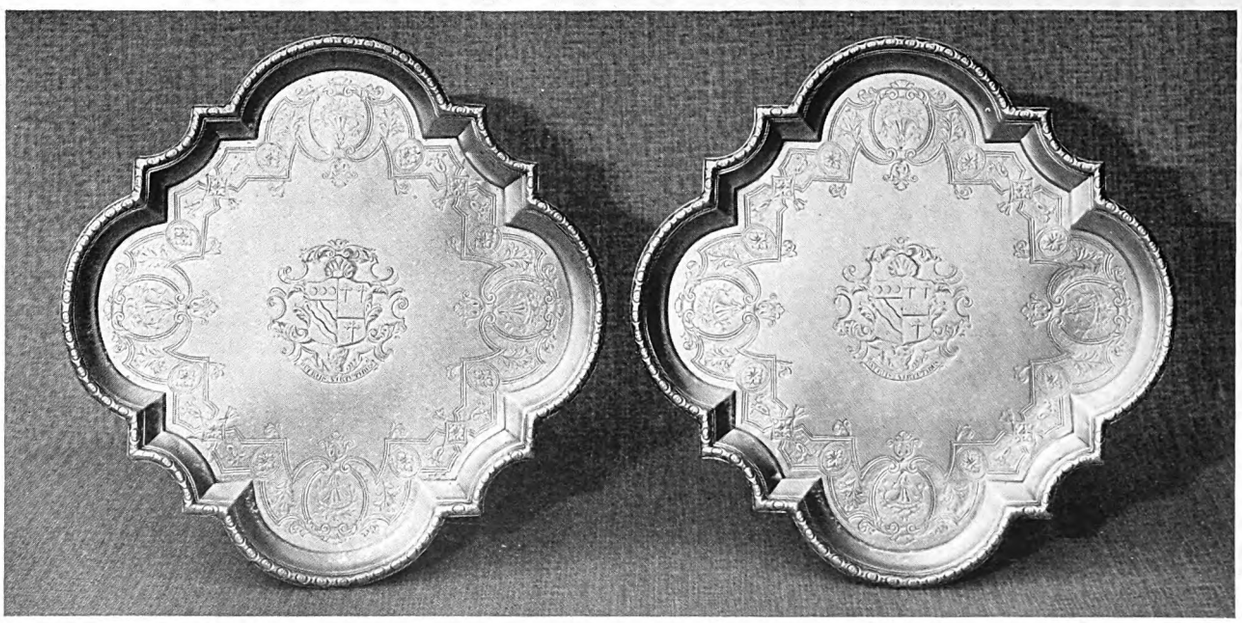

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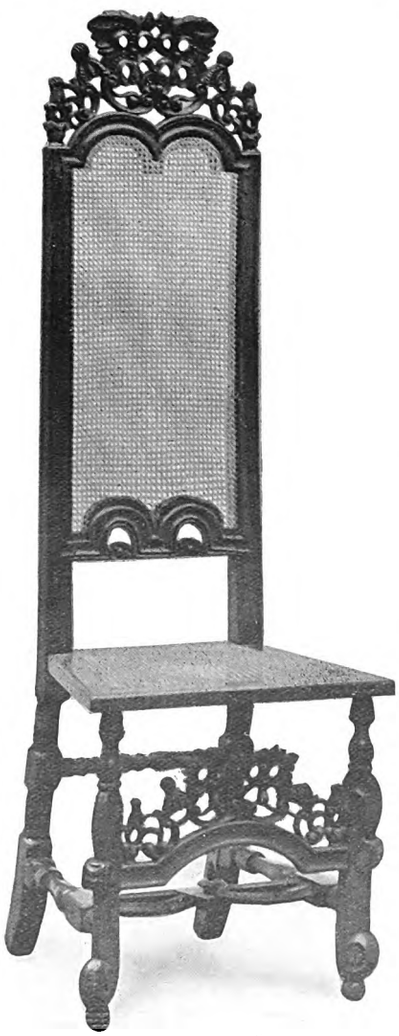

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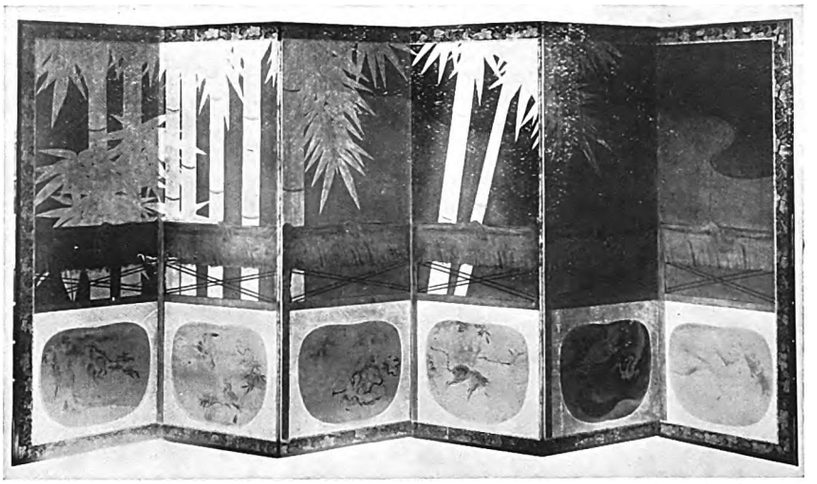

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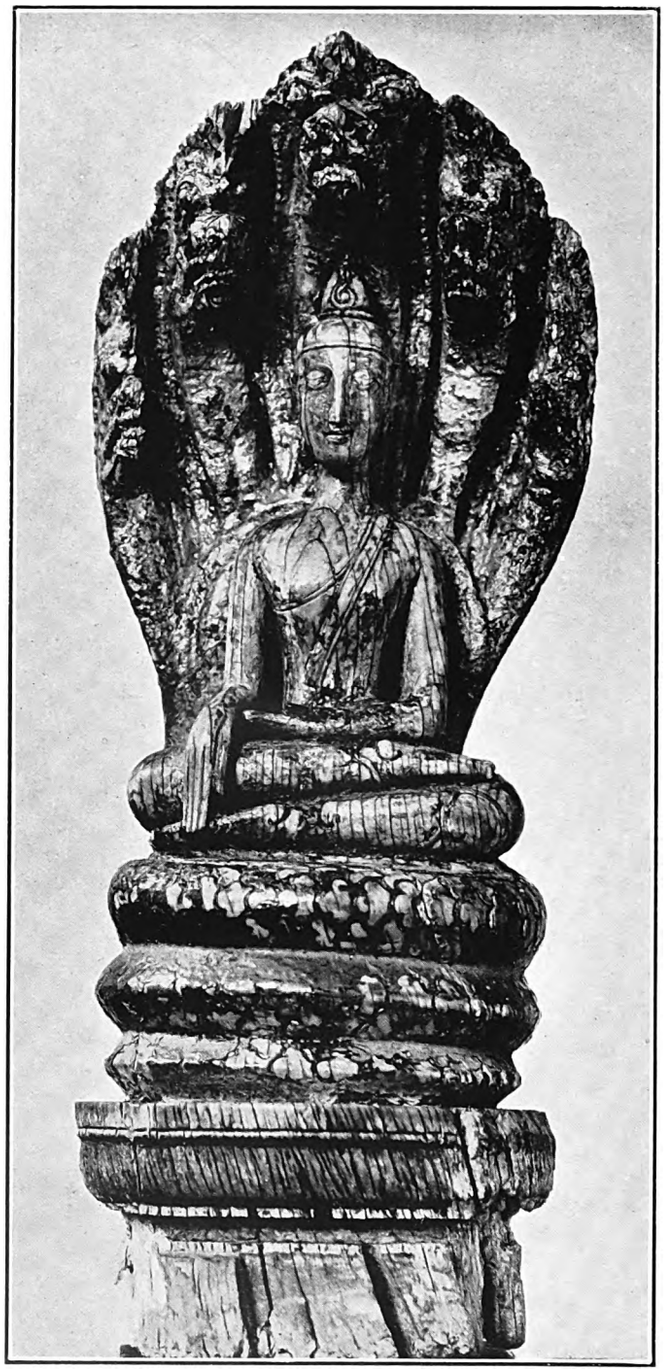

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